



THE NEW YORK



DRAMATIC MIRROR

VOL. LXIII., NO. 1628

NEW YORK, SATURDAY, MARCH 5, 1910.

PRICE, TEN CENTS



Photo Apeda Studio.

MABEL HITE

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

The Organ of the American Theatrical Profession

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President
LYMAN O. FISKE, Secretary and Treasurer121 West Forty-Second Street, New York
Chicago Office, 46 Grand Opera House Building
Otis L. Colburn, Representative

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The Editor cannot undertake to return unsolicited manuscript. Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The Dramatic Mirror Company.

Registered cable address, "Drammirror."

ADVERTISEMENTS.

Twenty-five cents on space line. Quarter-Page, \$35; Half-Page, \$65; One Page, \$125.

Professional cards, 15 cents on space line, single insertion. Four lines the smallest card taken.

Reading notices (marked "R" or "ED"), 50 cents a line.

"Preferred" positions and black electrotypes subject to extra charge.

Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTIONS.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Canadian subscriptions, \$5.04 per annum. All other foreign countries \$5.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St. and Dax's Agency, 17 Green St., Charing Cross Road, W. C. In Paris at Brontano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies. Entered at the Post Office at New York as Second-Class Matter.

Published every Tuesday in New York.

NEW YORK, MARCH 5, 1910

The lull in play production suggests that most of New York's many theatres are offering "what the public wants."

LENT does not disturb theatrical patronage as it did formerly. And this fact does not mean that the public is less moral than it used to be. People are as moral as they ever were. They think and act for themselves nowadays, and are none the worse for it.

ON the theory that classical music costs no more than "ragtime" the Park authorities of New York have decided that next Summer "ragtime" shall be omitted from the programmes of the bands engaged to play for the public's pleasure. Truly, the new broom is sweeping clean.

IS a letter to a New York paper a woman reader decries the vulgar habit of men in walking down the aisles of theatres with their hats on—"particularly if wearing silk hats." True. It is a vulgarity. Whoever sees a woman walking down the aisle or remaining seated with her hat on—particularly if it be an ornamental hat?

BERNARD SHAW's latest play, *Misalliance*, or a Debate in a Sitting, really seems to be a debate rather than a play. "Although the curtain falls twice," says one who heard it, "the characters continue their conversation when it rises again just at the point where they were interrupted." Yet the audiences are said to be large, and apparently they enjoy this sort of thing because SHAW wrote it. Lesser writers though greater devisers of action and situation may wonder at this paradox of the theatre, but genius of a sort explains it.

TESTIMONY as to the progress of mankind comes from unexpected sources and deals with strange facts. In the old New England days, when theatres were tabooed and laughter on Sunday was considered in the nature of a sin, there were inconsistencies of living that would amaze well-ordered persons to-day. Thus a student of that time now declares that the average clergyman of those days could not "Winter" without thirty barrels of cider in his cellar, and persons to-day, at least from tradition, know what "hard cider" means.

AN IMPERTINENT ASSUMPTION.

A YOUNG woman committed suicide in Kansas City the other day. The news dispatch that chronicled the fact stated that "keen disappointment at not being permitted to go upon the stage is said to have been the cause." It was also related that the young woman long had been ambitious to undertake a stage career; that to this end she had been a pupil with a dramatic teacher, and that she had developed such talent that she had "received offers from certain Eastern theatrical managers."

Theatrical managers are not usually looking for talent among the students of remote dramatic schools. This particular young woman was of a family somewhat prominent socially and politically, an uncle being a United States Senator. There are theatrical managers who are willing to exploit persons of prominent connection solely on the notoriety to be gained thereby. It is possible that some manager may have approached this unfortunate young woman on such a theory. But that does not matter in view of a later development in the case.

Upon the death of this young woman and the publication of the dispatch above outlined, a denial came from the brother of the suicide. He stated that the death of his sister was due to despondency over the recent demise of their mother, and not to "disappointment at blighted stage fancies." And the brother added: "The statement that our uncle forced my sister to give up her plans for going on the stage is wholly unwarranted. It is true the Senator disapproved of the move, as I did, and together we persuaded her to go to New York and have 'a glance behind the scenes.' We knew that would cure her, and it did. She came home content to remain away from the footlights."

Now if this statement of the brother of the young woman who killed herself is a true statement, the question arises: What imposition did this brother and the uncle practice and impose upon the young woman?

What manner of a theatre did this brother and uncle pick out in order to give the young woman a distaste for stage life by "a glance behind the scenes"?

There are a few theatres—they are few in comparison with the greater number of reputable playhouses—that flourish to minister to depraved tastes. Such theatres are never visited by reputable persons, unless such persons are strangers in the cities in which the visits are made. Did this brother and uncle take this young woman to such a theatre in order to cure her of a legitimate ambition to follow an honorable and artistic profession?

Those who have been behind the scenes in the better class of theatres for an artistic lifetime never have seen anything to shock their sensibilities or to discourage a legitimate ambition for the stage. Invariably, in such theatres, there are found behind the scenes hard-working, conscientious, honorable and deserving men and women, who approach and achieve their varied and exacting tasks with all the earnestness and orderliness that mark the efforts of other serious workers in other fields.

In front of the scenes—sometimes in private boxes—may be seen society women whose condition and conduct are reprehensible. And these are of the class to which those who thus libel the stage aspire to belong or do belong.

SUFFRAGETTES will please note that a Kansas City theatre has just installed a young woman as a police officer. She was formerly a successful school teacher in a turbulent district in Iowa, and her father was a policeman. There would seem to be but one doubtful element as to the success of the experiment, and that is possible matrimony.

SOME of the newspapers in small cities are editorially discussing theatrical offerings. Generally these newspapers are reminiscent as to the drama, and pine for more of it. Incidentally they hold that there are too many music comedies afloat. If all those sequently seen and heard on Broadway were well distributed there ought, it would seem, to be no plethora of this form of amusement in the small cities. Yet the Broadway taste and the small-city notion do not always agree.

PERSONAL



Photo Sarony, N. Y.

VALLI.—Valli Valli, who has captured the hearts of the New York theatregoing public in *The Dollar Princess*, is a young Englishwoman who first came to America in *Kitty Grey*. As Lady Binfield in this production Miss Valli so pleased her American audiences that she was offered the part of Alice Cowder in *The Dollar Princess*, and the impression she made in *Kitty Grey* has been strengthened by her excellent work in the present Knickerbocker Theatre success. It will be recalled that Miss Valli was Polly Love in the London production of *The Christian*, in which Matheson Lang, recently of the New Theatre, played John Storm.

HARTLEY.—Randolph Hartley sailed last Thursday on the *Pennsylvania* on his way to Berlin, where the Indian opera, *Pola*, of which he is the librettist and Arthur Nevin the composer, will be produced at the Royal Opera late in March or early in April. A dress rehearsal of *Pola* will be held on March 15, at which, in accordance with custom, the Kaiser and other distinguished persons, with all the Berlin critics, will be present. The critics are supplied with the libretto and score of a new opera some weeks before the production, and haste or lack of time may not be pleaded as to their consideration of any new work.

HUBBARD.—W. L. Hubbard on Feb. 19 resigned his position as musical editor of the *Chicago Tribune*, and will take up residence in Los Angeles. It is to be regretted that Mr. Hubbard has relinquished criticism. For years—both in drama and music—he has written analytically with a broad knowledge and rare sympathy, producing some of the best critical work the theatre of this country has ever enjoyed. Writers of the class in which Mr. Hubbard has been prominent are so few that the arts upon which he expended his learning and judgment suffer a great loss in his retirement.

MOORE.—Mary Moore, whose illness forced a relinquishment of her engagement with Sir Charles Wyndham, reached Egypt on Sunday, Feb. 20, and will cruise in the Mediterranean in hope of regaining her health.

CRAIG.—Mrs. Charles G. Craig, whose last Broadway appearance was as the English lodging-house keeper in *The Heights at the Savoy* and who is best known for her colored "Mammies," is to enter the vaudeville field with a new sketch called *Mammy*. Mrs. Craig's artistic interpretation of that peculiarly Southern individual known as "Mammy," commands much admiration. From Mandy in *Captain Barrington* and Sapho in *The Warrens of Virginia* to Granny Melton, the garrulous landlady of *The Heights*, is a far cry, but Mrs. Craig successfully made the distance. She will now return to her own specialty.

BREESE.—For a long time it seemed as if the public would not allow Edmund Breece to relinquish the role of Hyder in *The Lion and the Mouse*. He fits the part or the part fits him so well, said the public, that he must continue in it. This has always been the case with Mr. Breece. As *Black Eagle*, the red-skin, in *Strongheart*, he impressed the critics as a dialect character actor, but surprised them very much with his straight English role in the part of Hyder. When Robert Edison produced his college play in London, the critics of the English metropolis made special mention of Mr. Breece's *Black Eagle*. Then came *The Lion and the Mouse*, from which Mr. Breece with difficulty escaped to a new role, that of Richard Brewster in *The Third Degree*. His excellent portrayal of this role nearly prevented his short starring career in *The Earth*. Mr. Breece has returned to Broadway with *Charlotte Walker* in *Just a Wife*, and is adding to his reputation in the part of the husband, John Emerson.

The Usher



The anecdote of how the late Neil Burgess came to play his first eccentric woman's part is well worth telling at this time.

One night the elderly female member of the company of which Burgess was not only the comedian, but the stage-manager, was taken suddenly ill and was unable to go on in the afterpiece. The one or two members he would have put in the part had finished their work and left the theatre. A young actor suggested to Burgess that he would play Burgess' part if the comedian would undertake to replace the old woman. There was no other way, and as it was nearly time to go on, Burgess began in no particularly good humor to dress himself in the old-fashioned attire of the conventional old maid's character.

The dress would not quite meet in front and was far too short, but he rushed on the stage, attempting as best he could to hide these shortcomings. Not until he was before the footlights did it occur to him that he did not know a line of the part and had never given the character enough attention to have it impressed upon his mind even. In the spasmodic efforts to recall something of the part he pressed his cheek with his fingers and unconsciously assumed a pose that created a laugh in the audience, which was struck with his suggestion of the dimpling timidity of the elderly virgin. He made the best of the cue thus furnished him by attitudinizing and dipping into the dialogue as best he could in appropriate simps and gurgles.

When, two or three nights later, the lady recovered her health and resumed the part, the proprietor summarily discharged her on the ground that she was a failure in the character.

The many professional friends of Mr. Burgess generally know of the zealous watch the actor kept over his money-making part of Abigail Prue. The actor so valued his property—the play and the part—that the play has never been out of his hands for road use, nor has the part ever been played by any fellow actor.

Despite Mr. Burgess' chances for increased revenue from extra road companies, he ignored all opportunities for its release because of his individual love for the "old lady." Accordingly he never surrendered the part to any male actor. Once only did he depart from his decision; this was when, early in the play's history, he engaged the late Sadie Stringham for the part of Abigail for a season in Australia.

Miss Stringham's "hit" in the role was all but as great as was that of its originator. It was the first "big" part, by the way, of Miss Stringham's character successes. Mr. Burgess was never jealous of the actress or her success. She played Abigail as nearly along the lines employed by Mr. Burgess as was possible for a woman to do, and her season was a success.

It seems a little strange that the two noted actors who won fame in the part should pass to the great beyond within the period of one short year. Actors are wondering if Mr. Burgess will ever be succeeded by a man in the role of the homely old New England woman, now that he has left the thespian fields for the Fields Elysian.

The announcement—if it may be taken seriously—that Henry B. Harris is about to go on a tour of inspection over the country in search of a new leading woman, with the special design of looking various stock companies over for one such *rare avis*, follows fast upon the heels of some comments which appeared in *The Mirror* recently anent the unrecognized talent restricted to the boundaries beyond New York and Broadway.

That there are some first-class actors of both sexes

outside of New York only awaiting a favorable opportunity to become recognized on their merit is beyond dispute. It remains with Mr. Harris to find them.

He has a splendid example in the person of one of his favorite actresses, Helen Ware, who illustrates this axiomatic truth. Until she appeared in *The Road to Yesterday* at the Lyric, a few seasons ago, Miss Ware found the doors of Broadway managers closed to her, and she was playing stock engagements whenever she could find an opening.

Similarly, Laura Nelson Hall was acknowledged in Washington, Cleveland, San Francisco, and Philadelphia to be an actress of extraordinary gifts, and her *Carmen* was regarded a great performance, long before any New York manager could "see her" with a microscope. She made the only hit in a matinee performance at a Broadway theatre, and the press singled her out of the cast to overwhelm her with compliments. But she had to go elsewhere for another term of years before the opening she longed for came and she could convince New York that she could act. It was at the Stuyvesant Theatre and the play was *The Easiest Way*.

It is said that the success of Maeterlinck's play, *The Bluebird*, is so prodigious that Herbert Trench holds the American rights at \$50,000 advance royalties. For six years the Belgian poet offered the play to every manager within reach without finding a bidder, except James K. Hackett, although fifty companies, it is said, were touring Russia in it. Herbert Trench finally took the English rights by paying the author £2,000 for them.

It is said that the only American offer to accept Trench's hard terms has come from the New Theatre through Winthrop Ames, but Maeterlinck for some reason is withholding his consent to let the New Theatre produce his fantastic drama.

Four years ago, when Hackett was in the first flush of his managerial enthusiasm, he paid Maeterlinck \$5,000 for the American rights, and a year later forfeited this deposit with tears in his eyes.

There is a homogeneity about the theatrical profession in Germany that is lacking among English and American players and others related to the stage, nearly and remotely.

Frau Clara Ziegler, in addition to a fund of \$50,000 given two years ago for the orphanage of Munich and different charities connected with the stage, left her town house, valued at \$100,000, and a fund of some \$40,000 for its upkeep, as a theatrical museum.

By the will of the late Frau Meta Illing, her entire library, containing many rare MSS., biographies, critical essays, etc., has been bequeathed to the Actors' Association.

The committee, in acknowledging their obligation, add an expression of thanks on behalf of the theatrical community to the husband of the deceased, Dr. Merzbach, who some years ago, at the instigation of his wife, created a medical foundation for necessitous members, which he conducts entirely out of his own means.

A manager in Illinois, alert to the weaknesses of humanity, crowded his theatre the other night by means of a "hat contest," which provided prizes for women respectively wearing the largest and the smallest hat.

One young woman won by showing on her head a confection which would make a hit with a certain element among vaudeville patrons. It was a hat half an inch in diameter, trimmed with feathers in keeping that must have been taken from some very small bird. The woman who displayed the largest hat wore one five and one-half feet in diameter—one of the sort that, sometimes seen at the play, eclipse all else in the range of vision.

Again, with Puck, it may be remarked, "What fools these mortals be!"

SHAW'S LATEST PLAY.

Misalliance; or, A Debate in a Sitting. Bernard Shaw's latest play, so-called, presents his usual wealth of argument in dialogue, but little action.

The scene is in the house of a rich linen merchant, whose peccadilloes are made the subject of conversation, for although he loves his elderly wife he cannot resist a pretty woman. So when a female acrobat descends in his garden in an aeroplane he promptly becomes a victim of her charms.

His daughter falls in love with the other aeroplane passenger, who is an athletic young man. As she is engaged to the neurasthenic son of a nobleman complications ensue which provide all the heterogeneous characters with opportunities to talk at great length and to give vent to Shaw's peculiar but entertaining theories. The girl marries the man of her choice after asking her father to "buy the brute."

SUCCESSFUL IN HIS OWN PLAY.



Francis, N. Y. C.

That an author seldom has the power of interpreting his own characters and that an actor is usually a very poor playwright are two well-known facts. Francis Wilson, however, is the exception. First he wrote *The Bachelor's Baby* and then he assumed the leading role in the play. It is dangerous to judge of Mr. Wilson's ability as a playwright from *The Bachelor's Baby*, for his ability as an actor has been known in the past to have brought success to very mediocre vehicles. One can recognize, however, in *The Bachelor's Baby* many of the elements of a successful drama.

AS TO STAGE CHILDREN.

Francis Wilson's Pregnant Address in Boston in Opposition to a Law of Exclusion.

At a meeting held in the Hollis Street Theatre, Boston, on Sunday, Feb. 19, to urge that the Massachusetts law which excludes children from the stage be amended or repealed, Francis Wilson argued that such a law, if generally enforced, would make the development of great actors impossible.

"There are," said he, "three things which I wish to maintain—That the stage to-day is as lawful a profession as medicine, the ministry or the law, and as such is entitled to draw upon the community for the best which the community can offer in either childhood or manhood; that the average of success, or eminence, on the stage is as high, if not higher, than in most professions; that a very large majority of those who have made a success or real eminence on the stage began as child actors."

In answer to the statement of the secretary of the Child Labor Committee that few child actors reach eminence, Mr. Wilson cited these examples:

Margaret (Peg) Woffington as a child acted in the 13th-century company of The Beggar's Opera. Joseph Jefferson at three years of age appeared as The Child of Cora in *Pisano*. Also gave imitations of Fletcher, the Statue Man. At four he danced Jim Crow in imitation of Daddy Rice.

Mary Anderson began to study Shakespeare at thirteen and appeared as Juliet when just sixteen.

Mrs. General Lander—Jean Darnepont—was an infant phenomenon. She was a "star" at eight, and died at seventy-six. Adeline Patil had made such progress in her profession at six that she was enabled to star at nine. Jenny Lind was a child singer and died at sixty-seven. Mrs. G. C. Howard, the original Topsy, began very young. Her brother, G. L. Fox, the pantomimist, began in the drama at six.

Adelaide Phillippe was starring at ten. She died a few years ago at seventy. Agnes Booth (Mrs. John Schofield) was famed as a dancer at thirteen. Maggie Mitchell, of Panchon fame, was on the stage from the time she could walk. She was starring at fifteen. She is now seventy-eight. Lotta, Charlotte Crabtree, began at seven years. Annie Youmans began as a youngster, as did her daughters, Jennie and Lydia.

Julia Arthur, now Mrs. B. P. Cheney, began as an amateur at eleven and was a leading woman at thirteen. Ada Rehan was already a child actress at fourteen (1860). Jane Hading, who was Coquelin's co-star, made her first appearance at three as a doll in *Le Bossu*. Kate Bateman, the great Irish, first appeared at the age of five. She is now sixty-eight.

Agnes Robertson, the first Mrs. Dion Boucicault, started at ten. Clara Morris was thirteen. Fanny Davenport first appeared as the baby child in *Metamora*. At twelve she was playing in *Faint Heart Never Won Fair Lady*.

In the dramatic field, take the actors and actresses who appear before you each season. Maude Adams, nine months. Julia Marlowe, twelve years. Mrs. Fiske, two years. Madame Nasimova, a baby. Ethel Barrymore, fourteen. Annie Russell, seven. Grace George, fourteen. Edie Shannon, five, as a child. Mabel Taliaferro, as a child actress. Salvini began when a child. Collier was ten and so was Dixey. Hackett recited in public at seven. Dustin Farnum was a child.

The Matinee Girl

GEORGIE DREW MENDUM is the only living actress who ever reprimanded the late dean of American actors, Joseph Jefferson. Coming almost directly, or at least by way of the play Catherine, from the Convent of the Sacred Heart in Boston, Miss Mendum possessed poignant memories of discipline.

Having heard Mr. Jefferson chatting in the wings while she played her scene as Lydia Languish in *The Rivals*, the convent graduate swept up to him in the dignity of her crinoline, her powdered wig, and her youthful sense of outraged justice.

"Don't you ever dare to do that again, Mr. Jefferson!" she commanded. The gentle old actor stared at his twenty-year-old preceptress.

"Very well, my dear. Pardon me. We won't disturb your scene again," was his reply.

He looked after her as she disappeared in her dressing-room. "A fine young woman of very proper spirit!" was his characterization. Ten passing years have not made it inapt.

Whatever the vicissitudes of her decade, the spirit unquestionably remains. The spirit was born at her birth and thrived with her growth. Recognizing it early, her father, who was Charles Mendum, manager for Mrs. John Drew and her son-in-law, having married Louise Drew, the only non-professional member of the Drew family, named her "Budge." As in *The Round-Up* they called Macklyn Arbuckle Slim because he wasn't, so Mr. Mendum called his one daughter "Budge," because she wouldn't. "Budge" she is still to that part of her family resident in Roxbury, Mass., to which she makes a pilgrimage twice a year. The characteristic unmovability for which the name stands remains.

I heard an interview with Miss Mendum which ran thus:

"You are a niece of John Drew's?"

"Yes, but I can't help that."

The prominent Drew eyes gazed calmly at the nonplussed questioner.

"What class of parts are you identified with?" the interviewer cautiously felt the way. "Comedy, should you say, or eccentric comedy?"

"I don't know."

"If you don't know, who should?"

"I don't know."

"What is the most successful part you have played?"

"I don't know."

"What, really?"

"I don't know."

"But can't you judge by what the critics say and how the public received you?"

"I don't know."

"Have you been interviewed before?"

"Yes."

"Did you answer in the same way?"

"Yes, I guess so; I don't know."

"Where did you get your sense of humor?"

"I don't know."

"From your father's or mother's side?"

"From my father, I guess. I don't know. What foolish questions!"

"But the public likes to know those things."

"I don't know."

"You made your debut in Catherine. I remember, as a slavey. You had one line and got a laugh. What was that line?"

"I don't know. I can't remember that part."

"Have you always played comedy?"

"I don't—yes, except in the play called *The Coward*, in Chicago."

"Miss Mendum, what have you done that you care to talk about?"

"I don't know. I've just worked around. I don't know."

"Is there anything you want to talk about?"

"I don't know."

"Miss Mendum," heatedly, "why do you answer in that way?"

"I don't know, unless any other would seem as though I'm a Richard Mansfield. It seems conceded."

"What do you intend to do?"

"I don't know."

The experienced interviewer retreated, his eyes almost as large as the prominent Drew ones that followed him. The experience was unique.

Miss Mendum has sincere admirers who have declared she is the "cleverest of the



George Drew Mendum.

Drews." Certainly she has initiative and self reliance. She is not, has never been, a human leant-to. She has erected the structure of a dramatic career quite independent of her famous relatives. "Uncle Jack" is an agreeable asset in her private life, but by no means indispensable in her professional life.

But once was she a member of his company, that as Lady Diana in *Richard Carvel*. She was of the Julia Marlowe's stock company at the Euclid Theatre, in Cleveland. One of that coterie of young actresses for whom Clyde Fitch saw possibilities, she was repeatedly fitted by him with comedy parts, those in *Glad of It* and *The Coronet* of the Duchess being prominent. Also she followed Zelda Sears in the part of the flirtatious spinster in *Girls*. As the nurse in *The Time, the Place, the Girl*, she played for a season, and for two seasons was with *The Girl Question*. Three times, notably in *Via Wireless*, she has played a stenographer, though in those moments when she doesn't adhere to her formula "I don't know," she denies that stenographers are intrinsically funny.

Shortly after her marriage to George Parsons she played in his *The Turkish Texan*. She renders comedy in *The Girl I Could Not Leave Behind Me*.

Most young women yawn over philosophy and revel in the new novels. This process Miss Mendum reverses. The Hindoo philosophers are household names to her, and Descartes' "Discourse on Method" is her handbook. Which proves of what surprisingly serious stuff some soubrettes are fashioned.

Up and down the Rialto has rung the glad news, "Ned Hoff's voice has come back." Mr. Hoff had never totally lost his voice. Else he couldn't have beguiled so many persons into having themselves and all their chattels insured. For he has been as successful an insurance man as he was a moving tenor. His voice had merely dropped out of the singing into the speaking class

since those "Bostonian" days when he made matinee maids dizzy by the soaring notes of his love songs.

He had said good-bye to that voice as we do to the things that might have been. But last year he spent in Genoa with Mrs. Hoff, who is a premiere danseuse, and while she danced he amused himself by playing with ghosts, the ghosts of his vanished top notes. To his amazement he found that the capricious notes had come back. Six months with a master in Genoa rounded them once more, and Mr. Hoff, looking ten years younger since his discovery of the buried treasure, coquets with the offers of rival musical comedy managers.

Those matinee girls whose taste is for the massive are sending foolish notes and fond orchids to Charles Dalton, saying that they cannot in the least understand how the heroine of *Mid-Channel* could prefer her youthful admirer to her more substantial husband.

These notes express a yearning interest in his nationality and his domestic affairs. As to the first, he is English. As to the second, he is married—Oh, very much!—and he has two sons, seventeen and nineteen years old. He lives in Harlem. His favorite dish is roast beef, very rare. His favorite amusement is going out in his white dory on the Hudson. He is a member of the Colonial Yacht Club, and all last Summer, when stage folk were hieing to the mountains or across seas for rest, he found it in taking his devoted family out in the white dory along the Palisades.

HEARD AT DIFFERENT HOUSES.

"The Suffragettes have delegated me to find a place for their next convention. I've found it. It's the top of Mount Vesuvius just before it erupts."—Fred Ward in vaudeville.

"A wife is not an honor, but a nuisance."—The Young Turk.

"Love is as fierce as the Oriental sun, And as beautiful as the Oriental moon."—The Young Turk.

"Heno is great. It is there we wait, Shouting the battle-cry of freedom."—Fred Ward in vaudeville.

"The last time I saw you, you stood beside a grave and sang 'Flee as a Bird.' I reminded Will Pruetie on the day of his first appearance in *Mental Suggestion* at Hammerstein's Victoria.

He wiped his dampened features.

"Breaking into vaudeville is just as sad."

First night sensations are comparable to many things. It was Maxine Elliott who compared them to being run over by the *Twentieth Century Express*. Not only were you injured by its rude speed, but you were pained to tears because it sent back no inquiries about your crushed state. Julia Dean repeats with tears her worn formula: "I wish I were a thing else but an actress." Laura Nelson Hall on the day of her New York opening in *The Children of Destiny* wrote this swan song to a friend: "I not only look but feel like 'a rag and a bone and a hank of hair.' I wish I could find the person who told me I had talent, that I might slaughter him or her."

A decorous actress, living on Central Park West, being moved to further entertain some of her non-professional friends who called on a Sunday afternoon, called a messenger, gave him a ten dollar bill and sent him for a quarter case of beer. An hour passed as anxious hours laggingly do. No boy. The minutes of the second hour crawled past. The troubled hostess telephoned the office complaining that a seemingly honest boy had fled probably to Hoboken or Canada with ten dollars that were once hers. Ten minutes later a small uniformed figure appeared carefully rolling a quarter sized beer barrel among the horrified Sabbath pedestrians on Central Park West. Straight to her door he rolled it and rang the bell. Wiping his flushed face he said: "I may be a little late, lady. I had to roll the blame thing from Fortieth Street."

THE MATINEE GIRL.

HARRIGAN RECOVERING.

Edward Harrigan is recovering and expects to be out in a few weeks. He has had a few setbacks, but unless something unexpected happens he will soon be out. This news comes from his son, Dr. Harrigan.

THE NEW THEATRE A SUCCESS.

Winthrop Ames Tells the City Club It Is Making Money.

About two hundred theatrical folk were entertained at a luncheon at the City Club on Saturday, Feb. 19, as a tribute of respect to the management and the artistic attaches of the New Theatre. Mr. Norman Hapgood, editor of *Collier's*, and formerly a well-known dramatic critic, presided. The chief object of the gathering was to discuss informally the New Theatre. A general tone of optimism marked the speeches, and those responsible for the control of the playhouse expressed a more than hopeful view of success, pointing significantly to the material and artistic results already achieved.

Winthrop Ames, director of the New Theatre, admitted that the New Theatre is a long way yet from producing the acting that is to be seen at the Comédie Française or the Burg Theater, but he said he had never seen such willing sacrifices or such willingness to play for art as among the players under his charge.

"A stock company cannot be bought," he continued. "It must grow by natural selection. But the New Theatre has been going only fourteen weeks and we are getting along pretty well so far. Next year we shall not have the opera there. We have found that drama is able to stand on its own feet. We have had an extraordinary public support since the day we opened. After the first week the receipts increased steadily, instead of diminishing. We are now playing to more people than any other theatre in this town devoted to drama and our receipts are one and a half times greater than at any such theatre."

John Corbin, the literary dictator of the New Theatre, who has the selection of the plays for its repertoire, drew back the curtain and disclosed some family secrets on the topic of rejected plays.

He was introduced by the toastmaster as the author of a play which is about to be produced. Mr. Corbin replied that the play had been "about to be produced" more years than he cared to remember and told how some folks had been mean enough to twist him of the fact.

Since taking the job as literary director of the New Theatre, he said, he had read and returned to their authors 2,000 plays. Some of the disappointed authors had written to him reminding him that he was himself an unsuccessful playwright and intimating that as a picker of plays he would find congenial employment in the Cuban lemon groves. Mr. Corbin said that he was glad all the same that he had had the pleasure of picking the fruit for the New Theatre, whether citrous or otherwise, and that he felt confident that the fruit of his choosing had not all been acid.

He believed that on the whole the acting at the New Theatre had been very good, although some critics had pointed out that certain parts had not been played as well as would have been the case had Henry Irving or Miss Cushman been of the cast.

Mr. Corbin brought Lee Shubert into the limelight by relating how Mr. Shubert had asked why it was that the New Theatre didn't get better plays. Mr. Corbin replied that in his judgment that theatre had secured three plays which were the best of their sort. Then Mr. Corbin put the question: "Has a better play been produced this season at any New York theatre than any one of the three mentioned?" Mr. Shubert replied that *The Passing of the Third Floor Back* was, in his judgment, a better play than any of those put on at the New Theatre.

"Then I reminded him," said Mr. Corbin, "that I had read the play before Forbes-Robertson saw it and that I had wept on Mr. Shubert's shoulder in an effort to get him to accept it. But Mr. Shubert said it was no good and didn't take it up until after Mr. Robertson had made a London success in the play."

Other speakers were Mrs. Patrick Campbell, Jessie Busley, Rachel Crothers, Wallace Irwin, and Norman Hapgood.

Touching the proposed remodeling of the New Theatre, Mr. Ames revealed the fact that a radical change is contemplated.

"I realize that a mistake was made in building the interior too large," he said. "This was done to accommodate both opera and drama. Next year there will be no opera. The drama will be allowed to stand on its own feet. Of course this will necessitate certain changes in the structure of the theatre, but these changes will make the playhouse more fit as a habitation for drama."

PLAYWRIGHTS AND PLAY-BROKERS

The American Dramatists' Club Wants a Modification of the Prevailing Royalty Agreement—The Play Agent the Good Genius of the New Dramatist—Parisian Dramatists and Their Power.

There are signs that the dramatists and the play-brokers have come to the parting of the ways.

The American Dramatists' Club has recently shown symptoms of awakening from its long and peaceful state of repose, and the play-brokers, who never sleep, are growing nervous in consequence of the revived activity of the organization whose members provide them with the means of getting rich.

The play-broker, or agent, is the middle-man—more commonly the middle-woman, for the business is largely in the hands of the fair sex. He or she relieves the dramatist of the worry and anxiety of the business end of the play industry—the sordid part of the art—the making of contracts, the collection of royalties, etc. To this end almost every play-agent has a legal department and a force of trained clerks whose business it is to look after the successful dramatist's business interests. For this the agency deducts from all moneys collected the sum of 10 per cent. of the gross.

As some of the playwrights have an annual income from their plays ranging from \$50,000 to \$100,000, the play-agent's interest amounts to considerable.

These headlines among dramatists are not plentiful, 'tis true. They include William Gillette, Charles Klein, Eugene Walter, Augustus Thomas, the Clyde Fitch Estate—possibly also Hilda Johnson Young, Martha Morton, Paul Armstrong, and Rachel Crothers. Following these there are a host of dramatists who have one or two successful plays on the boards—writers such as Channing Pollock, Porter Emerson Brown, Beulah Marie Dix, Edward Locke, Winchell Smith, Sydney Rosenfeld, and others equally well known.

The uniform prosperity of these brokers has recently inflamed the spirit of revolt in the inner circles of the Dramatists' Club. It is said. It originated with the top-liners—the eminently successful ones—who precipitated a lively discussion when they suggested placing a ban on the play-agents, on the ground that their exactions were oppressive, considering the benefits they were able to bestow. They proposed to have nothing to do with them and establish an agency in the club.

This suggestion met with vigorous opposition from the younger playwrights.

There is a distinct line of cleavage between the older, or successful, dramatists, and the younger, or aspiring writers of plays. To the former the play-agent is little more than a convenient amanuensis or business manager. To the latter the broker is a kind of good angel.

After a play is written—unless it is written to order—it must find a producer. The art is not in writing a good play, but in getting it produced, and no one knows this better than the struggling young author who is serving his apprenticeship at the trade.

As a rule he has no acquaintance among managers. Now and then he succeeds in boring his way into a star's dressing-room and getting the great one interested enough in his drama to consent to a perusal of the script—a new play is always spoken of as the "script." But unless he is connected with the profession in some capacity his first play is apt to travel a path that is not strewn with roses.

Scripts by unacted authors are a drug in the market. Everybody is writing plays nowadays, lured by fantastic stories of princely royalties, unmindful of the appallingly small number of successful playwrights and ignorant of the heart-rending discouragements that preceded their hour of victory. An unacted playwright simply inspires distrust, and eight times out of ten, when he receives his manuscript back with a polite note setting forth the reasons why it is not available, it has not even been read, and the reasons given are conveniently invented to furnish a peg on which to hang a rejection.

To these the play-broker is often the only refuge. Even play-brokers are so overwhelmed with unacted plays and are so occupied in looking after the business of their regular patrons, that usually they have little time to bother with new men, and accept plays only to pigeonhole them. But

there are among them ambitious agents who are not yet tied up with the older writers. They are compelled to find new talent which may be developed and formed into a profitable clientele.

Nor are all the established agencies indifferent to the claims of the rising generation. In several of the large offices every play is carefully read, suggestions are furnished looking to alterations which may improve a play otherwise lacking, and encouragement is held out to a writer giving promise of producing something worth while.

These agents have the *entree* to managers' offices and usually command a manager's confidence. They know what is wanted from day to day and seek to supply the demand.

The successes scored within recent years by new and untried playwrights, coupled with the necessity of supplying the many existing theatres with attractions, and the present inactivity of the European dramatists, has given the younger set a long-wished-for opportunity to be heard. The old prejudice against untried writers has been greatly modified. The recommendation of a play-agent of a new play, regardless of its authorship, is very likely to insure a reading by the manager. If it fills his bill of specifications it has a chance of production.

In this way the play-agent becomes the guardian angel of the new dramatist.

It was the tireless energy of one of these agents that eventually found a producer for *Paid in Full*, after nearly every manager in town had rejected it. After the success of this play the author had no trouble in getting his next play produced. Managers were ready to offer a cash advance royalty of any amount, caring little what the new drama was about.

It was related only last week that when Paul Armstrong, who is the dramatist of *Alias Jimmy Valentine*, confronted his manager with the simple statement that he had a new play, the manager simply said:

"All right. I'll take it."

From this it is clear why the proposition of the older playwrights in the American Dramatists' Club to clip the wings of the play-brokers, promptly met with opposition of their younger confreres. They confessed that they had been helped materially by play-brokers, and that for their part they were willing to divide their royalties with them on the old basis of 10 per cent.

The matter was threshed out in a long discussion. It was suggested that the play-brokers be required to turn back into the club's treasury a certain percentage of the commissions, to be used for the maintenance of the club and for such good causes as "clearing the theatrical seas of play pirates."

This suggestion met with more favor. A committee was appointed to meet the leading play-brokers of the city and discuss this scheme, together with a proposition based upon the division of the commissions accruing from the lease of stock rights of plays.

The committee named was Augustus Thomas, Charles Klein, Eugene Walter, William Gillette, and Joseph B. Grismer.

The result of this conference is not yet known, but it is expected that a satisfactory arrangement, based upon the suggestion, will be adopted in principle if not in detail. Practically for the first time the American Dramatists' Club is thus making itself felt as an influence, which may be potential of even greater influences.

The French dramatists' club of Paris is a power toward which even the managers observe the most respectful attitude. It has constituted itself a monopoly which dictates terms and binds its members in a protective brotherhood that is too formidable to be antagonized. There has of late developed among the American Dramatists' Club a tendency to take the native playwright more seriously than in years gone by and to protect his interest in the interest of all.

For a long time it had little cause for existence. Once it published an interesting catalogue of American plays with a list of their authors and owners. Now and then it met to use its influence in fighting or promoting copyright legislation in Washington and sent delegates to the capital to represent the interests of the American play-

wrights. At long intervals it has given a public banquet seeming with pleasant speeches.

But in the main it has made no effort to make its influence felt in the theatrical field, and each writer was content provided his plays were produced and brought him an income.

The German Dramatists' Society counts more than 120 members, among whom are many of the best-known writers of the Fatherland. It has made arrangements with sister societies in Denmark and Spain for mutual assistance and is negotiating similar arrangements with other countries. There is no dramatic authors' society in England.

Among the tasks which the Germans have set out to accomplish, according to an authoritative source, is to form "a standard contract for plays which will be binding for both managers and authors, and will regulate the percentage of authors' fees, etc. It is hoped, also, that an agreement will be arrived at about the treatment of manuscript plays sent in for perusal, for there is much sinning against this point in Germany as—well, elsewhere!"

"A standard contract between authors and dramatic agents has also been drawn up, but all the agents have not yet agreed to it."

Similar good work has been done by the Austrian Union of Dramatists and Composers in Vienna.

ASMODEUS.

ANCIENT GREEK SONGS.

Entertaining Programme at Carnegie Lyceum Varied with Scenes from Old Tragedies.

A unique bill was provided by the Panhellenic Propaganda Society on Tuesday evening, Feb. 22, at Carnegie Lyceum. Under the direction of Raymond Duncan, the audience was treated to a rendition of some ancient Greek songs and fragments from the tragedies of Alcibiades and Elektra.

This part of the entertainment was preceded by a short lecture by Mr. Duncan, who appeared in a white Greek raiment and placed the audience in a receptive mood to grasp the simple beauties of what was to come.

His remarks were interesting chiefly for the open hostility they denoted toward the Electra of Von Hofmannsthal as treated by Richard Strauss and for his dynamic views of modern music. The speaker chose to regard Oscar Hammerstein in a way responsible for a degradation of Greek tragedy by the production made at his opera house.

He voiced some radical opinions on the whole school of modern music and inferentially declared that Beethoven, Wagner, and the modern tone-masters were far inferior to the ancient Greek musicians, to whom, he said, it was necessary to go for genuine inspiration.

The three examples of this ancient music—two folk songs, handed down by word of mouth from vague antiquity, and one hymn, of which he said there existed manuscript copies—hardly bore out his theory. They pale in comparison with the folk-songs of Germany, Scotland, and other countries, and hardly rise above the barbarous chants of the Apache Indians. They were interesting solely as examples of antique music—granting their remote origin—in no way tending to promote a musical revolution. Sung without accompaniment in a full, resonant female voice, these songs were of special interest to the large number of Greeks present, who applauded liberally.

Back of the entertainment is a sociological movement for the promotion of Greek music, etc., with which Mr. Duncan is identified.

The fragmentary scenes from the tragedies were given with an explanation of their bearing to the whole, and simply as illustrations. They were spoken in Greek by a quartette of performers, who tried as best they could to make the representation picturesque by classic poses and gestures characteristic of the figures seen in Greek friezes and other works of art.

The audience was sufficiently large to crowd the Lyceum and the demonstrations of approval were enthusiastic. Several large bouquets of roses were thrown across the footlights.

PAVLOVA DANCES.

Anna Pavlova, premiere danseuse of the Czar's Imperial Ballet, made her first appearance in this country last night at the Metropolitan Opera House in the ballet *Coppelia*. She is accompanied by a male dancer, Michael Mordkine.

DEATH OF CLAY CLEMENT.

Well-Known Actor Falls a Prey to Pneumonia at Kansas City.

The latest name to be added to the list of recent deaths of well-known actors is that of Clay Clement, who was last seen in New York at Wallack's in the cast of *The Dollar Mark* last Autumn, but was best known for his work in *The New Dominion*, in which he starred for a number of years. Mr. Clement died at 11 o'clock last Monday, Feb. 21, at the University Hospital, Kansas City, Mo., of pneumonia.

He was born a few miles north of El Paso, Woodford County, Ill., Dec. 21, 1863. His name was Clement Laird Geiger, and he was the son of Christian Geiger, a wealthy farmer of Woodford County.

In 1884, under the name of Clay Clement, he played his first theatrical engagement with the Sheridan Dramatic company in California, having just graduated at the University of Chicago. He read law with Judge W. L. Snell and was admitted to the bar, but preferred the stage, and in 1886 he joined a company as leading man in which Edward Wodiska was starring in Shakespearean plays.

On July 4, 1887, at Batavia, Ill., Mr. Clement married Miss Mattie E. Marshall, who was the leading woman of the Wodiska company and herself a fine actress and singer and a graduate of the Cincinnati Conservatory of Music. To them in 1888 a son was born, who is now touring the Pacific Coast under the name of Claude Chandon.

After the death of his first wife Mr. Clement married Miss Karra Kenwyn. They were divorced in 1905. The following year he was married to Miss Kathleen Kerrigan, who survives him.

Mr. Clement's many engagements included a season as leading man with Daniel Bandmann, the same position with Robert Downing, several seasons on the Coast in the Fawley and the Cordray stock companies, a tour of Australia with Nance O'Neil, and a number of successful years as a star in his own play, *The New Dominion*, which he wrote and produced in the small towns of the Middle West until an opening occurred at a Chicago theatre, and he jumped in to fill the vacancy, unheralded and unknown.

On the following morning the newspapers gave lengthy and glowing praise to him and his beautiful characterization of the leading part, that of Baron Von Hohenstauffen. This opinion was voiced by the press of the entire country, and to Mr. Clement has gone the credit of originating a character which stands out as a rare, brilliant and polished impersonation in dramatic history.

He was also most successful as Mathias in *The Bella*, and on the occasion of his appearance as Hamlet at Powers' Theatre, Chicago, the audience rose at the close of the performance and gave him an ovation.

Beside *The New Dominion*, Mr. Clement wrote *A Southern Gentleman*, in which he also starred for a season, and *Ping Pong*, which was produced with an all-star cast and ran for a number of weeks at the Studebaker Theatre, Chicago.

His latest writing was a play portraying the life of Sam Houston, in which he collaborated with Jesse Edson. The production was massive and artistic, but the character of Houston, while historically valuable, seemed to lack in interest to the public, and after one season it was abandoned as an unsuitable vehicle for Mr. Clement's talents.

In 1908 he joined the Western Servant in the House company, playing the *Drain-Mark*. In 1909 he opened with *The Dollar Mark*, under William A. Brady's management, and from this company was transferred to one of the A Gentleman from Mississippi companies, playing the leading part.

At the time of his death he was again a part of the *Gentleman from Mississippi* company.

He was a scholar and author of considerable ability and had written a number of short stories and poems for the magazines.

His "flower speech" from *The New Dominion* was so often requested from him by the theatregoers that it was finally published by him for public distribution.

Mr. Clement had a fine mind, a splendid education and a fund of ready wit. He numbered among his friends and admirers some of the brightest lights in the literary, financial and political world, among the more prominent of whom were the late President Harrison and Robert G. Ingersoll.

Mr. Clement's body was shipped to Paris, Texas, for burial, which was in charge of his lifelong friend, Colonel Shelby Williams, of that State. With Colonel Williams, Mr. Clement owned valuable land in Texas, also mining properties in Alaska.

THE PLAYS OF THE WEEK

To be reviewed next week:

BRIGHT EYES.....New York
A SON OF THE PEOPLE.....New Theatre
THE TURNING POINT.....Hackett

Savey—Children of Destiny.

A play in four acts, by Sydney Rosenfeld.
Feb. 21. (Henry B. Harris, manager.)

Mrs. Richard Hamlin.....Dorothy Dorr
Mrs. Winfield Chase.....Ida Darling
Laura.....Virginia Pearson
Miss Hamlin.....Laura Nelson Hall
Maid.....Helen Hilton
Count Di Varese.....Frank Reicher
Fred Garvin.....Theodore Friebeus
Walter Hobart.....Frederick Truesdell
Edwin Ford.....Orrin Johnson
Julius Langhorn.....Harry Davenport
Walter.....George H. Wright

In *Children of Destiny*, spite of its high-sounding name, Mr. Rosenfeld has nothing new to tell, and what he sets forth is not particularly well told. The long arm of coincidence plays the leading part in the first act. It is a kind of hastily contrived intrigue in which all things happen with the strict nicety.

The respectable Mrs. Hamlin had a liaison with an Italian Count di Varese, who is dragged on with jarring abruptness to rekindle old embers and say that he has—though a trained diplomat—most undiplomatically arranged to settle 2,000,000 florins on Rose Hamlin—their child. Then he disappears from the scene as abruptly as he came.

How awkwardly he has gone to work about this settlement is apparent from the fact that instead of giving the sum to Rose's mother he has arranged for the payment of it through Garvin, the younger member of a law firm, who happens inconveniently to be betrothed to Rose.

To make plausible what follows, Garvin is depicted as an insufferable cad. He breaks his engagement to Rose because she is "branded with dishonor,"—as though a Washington junior law partner would scorn a girl with 2,000,000 florins—when, moreover, the secret is confined to those who are most interested in preserving it inviolate.

The mother and Garvin, as well as the Count, thereupon vanish from the scene, having served their purpose, and Rose, contrary to what you would expect of a sweet, innocent girl under the circumstances, proclaims her intention of treading hot-paved the primrose path of dalliance.

From an angel to a cocotte—all in one and the same act. Truly, the author stretches our faith in human nature and leaves his action suspended by tender filaments of probability.

Having thus disposed of three of his principal characters, we are introduced to a new set of persons. They are Edwin Ford—as sentimental a young man as Goethe's Werther—and Walter Hobart, a bluff, breezy, and highly characteristic American newspaper correspondent—one of the few successful creations among Mr. Rosenfeld's mechanically drawn portraits.

The scene is Monte Carlo with its casino, its villas and star-spangled skies, and its proverbial wickedness.

Rose, under another name which smells as sweet, has already succeeded in making herself talked about. She is making her father's 2,000,000 florins fly with feverish prodigality. Her personality inspires an unenviable curiosity. She is a mysterious beauty of vague notoriety whom no one seems to know intimately and to whom Hobart is devoting a special chapter of scandalous gossip in his letters.

Of course, it must happen that the Werther-like Edwin, surfeited of life and describing himself, between periodical libations of absinthe and champagne, as a hopeless dervish, falls readily under the spell of the mysterious enchantress.

The mutual interest which develops between these two pitiable victims of despondent hopes is really the most admirable arrangement of contrasting forces in the play. It also happened to be particularly well represented by Orrin Johnson and Laura Nelson Hall.

For a moment we pause amid the deluge of moral axioms and intermittent flashes of wit to wonder at the next turn in the affairs of these two heavily-laden young worldlings.

The following act introduces us to Rose's exquisite boudoir in her palatial villa, with an outlook on the waters and the sky. From the balcony overhanging the sea, the en-

chanted Edwin, all alone in a white flannel suit, rapturously apostrophizes the twinkling stars that jewel the heavens. We hear through the open door of the next room the palpitating voice of Rose before her cheval-glass, as she administers the finishing touches to her toilet of seductive white, in which anon she bursts upon our entranced vision with the splendor of a duchess—or an actress.

You are left in no suspense regarding the significance of this tryst. The ensuing scene has some of the amorous voluptuousness of Romeo and Juliet. Love and admiration speak in the tropical richness of poetic diction.

But ere Rose will yield her lips to the man whom she has selected for her victim she insists on asserting her self-respect by telling him the sad story of her misfortunes, and now for the first time since the second act began we learn that we have done her a vile injustice in our thoughts, for notwithstanding her sad reputation, she tells Edwin, she has remained a good woman.

She has simply been unmoral, but not the other.

The shock of this revelation is so great to Edwin that he recoils in horror from the temptation of sullying the honor of so spotless a maiden. He suddenly realizes that he loves her, that he is unworthy even to touch her lips, and, Joseph-like, he flees, with her hysterical avowals of love ringing in his ears.

At 5 A.M. he rouses the wholesomely human Hobart out of a sound sleep to tell him all that has happened and to turn himself psychologically inside out to his friend.

In a rather uneventful last act Hobart, with the co-operation of his sweetheart, Laura Chase—an old Washington friend of Rose's—finds a pretext to lure the now doubly melancholy Rose to Hobart's apartment in the hotel, and Edwin having been put to bed in the next room with an alarm-clock so timed as to coincide with Rose's visit, the two hard-trying lovers are soon face to face and in each other's embrace.

To remove the last scruple in the moral adjustment of the complication, a letter informs us that Count di Varese and Rose's mother—conveniently widowed in the meantime—are approaching the scene of action in the capacity of man and wife, and with this purging of Rose's title to a legitimate social standing the drama terminates.

The picture that the play unfolds does not constitute a criticism of life in the concrete, but forms an abstract series of episodic events of no grave significance. Rose does not stand for a class. Her deliberate plunge into the sensual pleasures of life is abnormal, and the playwright cannot even redeem her character by the device of proving her innocent in the critical moment. Neither she nor Edwin inspires any genuine sympathy.

The first act is so palpably crowded with theatrical makeshifts that the play would materially gain by its omission. Garvin is not lacking in appeal for breaking his engagement to a girl he has till then loved, but because his unmanliness is not natural. Men in real life don't break an engagement in that way.

The Count is an unmitigated example of the little god of the machine, conveniently but hardly ever artistically employed to make the wheels go round when there is danger that they may stop, from the playwright's mental inertia.

The best part of the play is its literary tone. Evidently the author bestowed the utmost care upon the outward polish of his work. He has gone too far in the way of overwriting at times—there are stretches of small-talk that are tiresome, but in the main the dialogue teems with philosophic axioms and is iridescent with wit.

The acting was good. Laura Nelson Hall, too mature for the Rose of the prologue, was the haunting wanton of the second act to the life, in her stylish black dress and hat, and very attractive in white in the boudoir scene. Orrin Johnson played the sentimental Edwin with fine feeling and tenderness all the way through. Truesdell could hardly have been surpassed as the good-natured, easy-going, well-balanced American correspondent, and Harry Davenport made a laughing success of the superannuated old man, Julius Langhorn. Dorothy Dorr was duly emotional and altogether excellent as Rose's mother.

Frank Reicher's Count di Varese was as to

the manner born, and Theodore Friebeus as Garvin, the most graceless part ever written, made the best of his bad material. Virginia Pearson was charming as Laura Chase, and she read the letter in the last act with unusual artistic intelligence. Ida Darling played Mrs. Chase without distinguishing it by any mark of particular interest.

Hackett—Mr. and Mrs. Davenport.

A play in four acts. Produced Feb. 23.
(Winslow, Munster and Wilson, managers.)

Lady Hallington.....Miss Herbert
Mrs. Willie Powell.....Grace Barker
Mr. Ashurst.....Edwin August
Butler at Wadhams.....Henry Day
Mrs. Davenport.....Miss Crawley
Mr. Davenport.....Arthur Maude
Mrs. Buxton.....Kate McLaurin
Lady Langham.....Mabel Cameron
Sir George Langham.....George Riddell
Keece.....Eric Jewitt
Felice.....Kate McLaurin

In Mr. and Mrs. Davenport a good play was spoiled in the making.

The authorship is attributed to Oscar Wilde. In Wednesday evening's programme it was described as that dead genius' "last play." Elizabeth Marbury on Thursday morning denied this and said the play had been written by Frank Harris, an English newspaper man whom she represents as agent.

Wilde's connection with the work seems to have been confined to laying out the scenario while he was still in prison. The story goes that he received the suggestion from an actor, partly sketched the plan of the play, and sold the result to Harris. Under Harris' name *The Davenports*, as it was originally called, was produced by Mrs. Patrick Campbell about eight years ago in London, where it failed, as it will fail here.

The play presents in little more than outline and with one or two effective situations a plausible argument in favor of divorce under the peculiar conditions prevailing in England.

Under the English law a wife must have two grounds of action to obtain a divorce—infidelity and non-support. One separate from the other is not sufficient. The husband can obtain a divorce on the single substantiated plea of infidelity on the wife's part.

This forms the basis of the action. The wife becomes an involuntary witness of her husband's philanderings with another woman, and seeks the sympathy denied her at home in the companionship of a devoted admirer. Being prevented by law from obtaining a divorce—the step being opposed also by her husband, who wishes to be restored to her good graces—she flies with her lover to Nice and lives with him as his mistress.

The husband challenges the lover, but before going to the field of honor calls on his wife and is again repulsed. Unable to dissuade him from his purpose of killing his rival, she declares that she is about to become a mother by her paramour, and falls in a swoon. The husband is horrified, and in the end has the decency to kill himself.

Fundamentally, as an arraignment of the British divorce laws, the piece has a purpose, and in Wilde's hands would probably have become one of his strongest plays.

Mr. Harris' treatment of the theme is barren of color and accessory incidents and is deficient in effective character drawing. For these omissions he substitutes sensational effects which reduce the dramatic fabric in at least one scene to a common pornographic exhibition.

This is the scene where Mrs. Davenport, stretching out behind a screen in her boudoir, witnesses the love-making in unvarnished realism between her husband and Lady Langham.

The episode of unmitigated sensuality is followed shortly by an effective though theatrical divergence. Sir George Langham is heard knocking at the door, and Davenport and Lady Langham are caught in a trap.

In the crisis of this embarrassment Mrs. Davenport steps out from behind the screen, and without regard to the astonished twain opens the door, quietly admits Sir George, and saves the paramours from the consequences of their indiscretion.

Mrs. Davenport is sympathetically drawn by the author. So, also, is Ashurst, with whom she ultimately elopes. In their case the playwright has been clear and logical. The woman is gentle and constituted by nature to require sympathy and love.

Ashurst is the sort of man to give both. He is honest, tender and devoted.

He is consistent, also, in Davenport, a born Don Juan, who by his callous disregard of his wife's feelings and stubborn persistence in wounding her, chills her finer sentiments and drives her into the other man's arms.

The play as a whole, however, is deficient in evidences of the genius to make so bold a subject palatable or even tolerable, by subsidiary incidents and the niceties of touch in color, dialogue and characterizations, which should form the tints and half-tones of the picture of the life he presents.

In the leading role Constance Crawley is featured as the star. She has the requisite ability of denoting the various phases of the hard-trying Mrs. Davenport—her gentleness, refinement, and native delicacy, and she was effective in the big emotional moment of the last act when she and her husband meet for the last time.

But Miss Crawley failed completely in conveying a proper impression of the beauty that conventional taste associates with a woman over whom two men are ready to fight to the death.

To put it bluntly, she is not sufficiently attractive, in spite of a mobile face of great expressiveness, and she made matters worse by displaying unparadoxically bad taste in dress. It was a plain case of overdressing, with no judgment in reducing angles to symmetry or disguising them.

Arthur Maude, who played Davenport, acquitted himself with credit without, however, sufficiently emphasizing the salient points of the role, and Edwin August was merely interesting as Ashurst. His finer work as the sympathetic friend and devoted lover was offset by some conventional stage movements. The subsidiary role of Lady Hallington, Mrs. Davenport's friend, was played with distinction by Nina Herbert, as was the part of Mrs. Willie Powell by Grace Barker. Kate McLaurin was bright in the double role of Mrs. Davenport's mother and her Italian maid in the last act, and Lady Langham was excellently represented by Mabel Cameron, who proved a good selection for the seductive role.

Irving Place—The Beggar Student.

Operetta in three acts by F. Zell and Richard Genée, music by Carl Millöcker.
Produced Feb. 18.

Countess Palmatica Nowalska.....Georgine v. Neuenhof
Laura.....Alice Haaseler
Bronislawa.....Lucie Engalka
Colonel Ollendorf.....Gustav Olmar
Von Wangelheim.....Hans Hellmann
Von Heintzel.....Siebert Wind
Von Hochow.....Heinrich Oestfeld
Von Schwellnitz.....Arthur Bogdahn
Von Richtofen.....Flora Arndt
Bogumil Malachowski.....Lina Haaseler
Eva.....Hans Dobers
Simon Ryman.....Rudolf Koch
The Burgomaster of Krakau.....Gustav Kogelmann

Omphrie.....Franz v. Metlach
Esterich.....Paul Arnold
Puffas.....Oscar Penke
Puffas.....Robert Mals
Puffas.....Wilhelm Pannhausen
Rey.....Julius Frankenberg
Wacław.....Ludwig Hoffmann
A Woman.....Hanni Brookmann

The Beggar Student had its first production at the Irving Place Theatre Friday night, Feb. 18. Its long absence from the local stage made it practically a novelty, at least to the younger generation of theatre-goers. A very large audience plainly showed that Millöcker's delightful music gave it pleasure. Alice Haaseler as Laura was the best of the singers. Lucie Engalka had little to do as Bronislawa, but that little was artistically done. Rudolf Koch in the role of Simon Ryman, the beggar student, sang stridently. Hans Dobers as Janicki, his fellow student, used his voice to great advantage. His tenor is light, but he does wonders with it; simply because he knows how to sing. Gustav Olmar made a hit as Colonel Ollendorf. Oscar Penke in the low comedy part of Esterich won many laughs. Georgine v. Neuenhof was an amusing Countess Nowalska.

At Other Playhouses.

GRAND OPERA HOUSE.—Mabel Tallafarro and Springtime were at this house last week. As a curtain-raiser to Springtime Miss Tallafarro offered William Butler Yeats' fairy playlet, *The Land of Heart's Desire*. This one-act play had never been

(Continued on page 9.)

A POOR OUTLOOK IN LONDON

Play After Play Is Produced with Meagre Patronage—Have the Well-to-Do, Dollar-Dowered, So-Called High Classes Combined Against a Certain Type of Drama?

(Special Correspondence of *The Mirror*.)

LONDON, Feb. 12.—Even now the all-disturbing General Election has been over for about a week, the terrible stagnation which it caused in theatrical business remains unruined. Whether it is that the cold climatic conditions, like the hot con-

But alas, in spite of all this, and notwithstanding that the first nighters present warmly welcomed it, and the next morning's (and the subsequent) journals gave high praise to the piece, *The Strong People* has done such poor business that it is to be withdrawn from the Lyric tonight.

Many have been—not unnaturally—wondering why so powerful a play as this of Charles McLellan, certainly one of the most promising of our younger serious dramatists, should meet with such an untoward fate.

Turning back, I find, after a good deal of pondering and prying, that the real reason of the at present non-financial success here of *The Strong People*, also of Charles Klein's powerful play, *The Lion and the Mouse*, and of John Galsworthy's ditto drama, *Strife*, is that the well-to-do, dollar-dowered, so-called high classes, will not book seats for any play dealing with the antagonism between capital and labor, especially when (as in each of the above mentioned three plays) the sympathy is on the side of the more or less oppressed wage-earner. By way of proof of this theory of



Henry Ainley.

tested elections, together with the uncertainty prevailing as to the coming new Parliament's programme, are all combining to keep people out of the playhouses, it is difficult to say. But something or other is playing havoc with the histrions, and their box-offices, and everything—even the music hall business—is dull, depressed and down.

In the fortnight which, chiefly owing to this state of things, has had to elapse since I last had the honor of mailing to *Mirror* readers, there have been three new and important play productions, and no one of these has done well financially. Perhaps the one that has been taking rather more money than any of the others is Comyns Carr's new dramatization of Robert Louis Stevenson's shilling shocker (but what a splendid shocker), *Dr. Jekyll and Mr. Hyde*.

This was produced at the Queen's Theatre by H. B. Irving, who gives a magnificently thrilling and artistic impersonation of the saintly-sinnerly double character, performing some really remarkable quick changes en route. He is ably supported by his charming wife, Dorothea Baird, and by the newcomer (via America and Australia), Miss Tittell-Brune—to wit Elle Norwood, a very strong villain actor, and Charles Sugden, a ripe comedian, also lend valuable assistance.

The grim, gruesome goryness of *Dr. Jekyll and Mr. Hyde* is palliated, as it were, by the inclusion in the programme of the enormously music hall sketch or farce called *The Plumbers*. This is the work of Harry Grattan, a descendant of the H. Plunkett Grattan whom many Americans will, I am sure, remember. The author, always an admirable low comedian and character actor, is intensely droll as the plumber's assistant, and Arthur Williams, one of our soundest and most experienced stage humorists, is Al as the plumber himself.

"H. B." has hitherto been so addicted to making all his programme of the solemnly serious kind that when he put up *The Plumbers* we all ejaculated, "For this (comic) relief much thanks!"

The second new play in order of rotation during the last fortnight was *Citizen C.* M. S. McLellan's capital and labor drama, entitled *The Strong People*. This proved a strong play, and Lewis Waller, the producer thereof, not only had a strong part, but he had provided himself with seven other strong players to make up the eight-strong cast.



Photo London Stereoscopic Co.

Comyns Carr.

mine I may add that Lewis Waller himself told me that hardly a stall had been booked for *The Strong People* after the first night.

All, therefore, that I need add to *The Strong People* is that Waller as the American capitalist was splendidly supported, especially by Lyn Harding as a cruel capitalist American soldier, by Guy Standing as a young American-Polish striker, A. E. George as that striker's sage-like father, and Dorothy Dix as the American Joan of Arc-like heroine.

I regret to add that new play number three—namely, *The O'Flynn*—produced by Sir Herbert Tree at His Majesty's the night after McLellan's play, has not proved as yet a promising success. *The O'Flynn* is the work of Justin Huntley McCarthy, who is also not utterly unknown to Americans. The play is picturesque throughout and often poetical and pretty, but it is far too attenuated as to story and too conventional as to situations.

Sir Herbert is a fine rollicking O'Flynn, a kind of Dublin D'Artagnan or Sir Guy Cyranos. He is surrounded by a long and strong company, including Evelyn D'Alroy as a rather impossible heroine and Henry Ainley as a Stuart-period scoundrel. I fear me that *The O'Flynn* will not flourish long unless it is strengthened.

A highly important event of the last week was Actor-Manager George Alexander's celebration of the twentieth anniversary of his management of the St. James. It was a great night. Oscar Wilde's comedy, *The Importance of Being Earnest*, was the play of the evening. It is to be followed

by the same author's drama, *The Duchess of Padua*.

Several other new plays are imminent. Let us hope that these will be more successful than those new ones indicated above. Amen to that! GAWAIN.

THE SUCCESSFUL STOCK COMPANY

Discussed by Henry A. March, Physician, Politician, Literateur and Theatrical Manager.

That rather strange combination of physician, politician, literateur and theatrical promoter, Henry A. March, of Canton, O., was a *Mirror* visitor this week. He is in New York booking time for Nancy Boyer for next season and securing plays and players for his favorite little star. Incidentally he spent a week or two in the post graduate medical schools brushing up on his specialty of children's diseases. To *THE MIRROR* he said:

"The question of a successful stock company now is largely a question of the selection of plays and time, both of which are essential. No company in the week stand time can exist unless it has the plays which command dignified attention from the buying public, and of course, in the towns which are not popular-priced towns, even the good plays do not receive patronage. In Ohio, Indiana and Michigan, the crest of the prohibition movement is broken, so that source of political unrest is a thing of the past and business is resuming its normal trend. Our stock organizations are giving them good companies and good plays and, as I recently said through *THE MIRROR*, people frequently remark that our performances are better than those given at much higher prices by the one-night stand organizations. We profit by this comparison, but it is injuring the one-night stand business—the logical result of poor productions and performances at high prices. Once bitten, several times shy, is a pretty true axiom in the one-night stand business."

"Next year Nancy Boyer will have the best plays of her career, three plays with big New York reputations and the prestige of production by high-class women stars being already secured. Good plays pay for themselves in several ways and no one can now afford to give old book pieces, as the royalty bill will outdraw it two or three to one, and it only requires a few weeks' business to pay the entire season's royalty."

While in New York Dr. March was the guest of Channing Pollock, just back from the Bermudas.

BAZAAR FOR FRENCH HOSPITAL.

The French Benevolent Society, which is just a hundred years old, will celebrate its centennial with a monster bazaar on the style of those held in Paris, at the Metropolitan Opera House for a week early in April. The proceeds will go to the French Hospital. New York society is strongly represented in the list of patrons and patronesses, and the vice-presidents are men and women of national prominence, headed by M. Jusserand, the French Ambassador, who will be the honorary president. Other nations will be interested, for the society has endeavored to make it an international event by inviting all of the foreign colonies in New York to participate. Consequently the displays in the Italian, German, French, Irish, Russian, Japanese, Chinese, Spanish, English, Hungarian, Greek, Austrian, Swiss and other departments will be of wide variety.

MABEL HITE STARRING.

The picture on the first page of *THE MIRROR* is that of Mabel Hite, the clever comedienne, who is now starring in *A Certain Party* under the management of Liebler and Company. Miss Hite's ability as a comedienne is well known, for in vaudeville, where she has had her greatest success, she has long been a headliner. Miss Hite, who is still in her early twenties, made her first professional appearance in *The Milk White Flag*. Her best known legitimate roles have been Estelle in *The Telephone Girl* and Quirina in *The Girl and the Bandit*. During the season of 1907 she was featured with John Slavin in the musical comedy *A Knight for a Day*. Since her marriage to Michael Donlin, the baseball player, she has been appearing with him in vaudeville. He is now in her support in *A Certain Party*.

NEW THEATRE UPTOWN.

Henry Morgenthau will build a three-story theatre on the south side of 145th Street east of Eighth Avenue. It will have a balcony and a gallery and will cost \$80,000.

MADAME KOMIZARZHEVSKY DEAD.

Famous Russian Actress, Who Played in New York, a Victim of Smallpox.

The death of Vera Fedorovna Komisarzhnevsky, the Russian actress, at Tashkent, on Wednesday, Feb. 23, removes one of the most prominent figures on the international stage.

Shortly after the successful American debut of Nazimova, about three years ago, Madame Komisarzhnevsky, in the Spring of 1908, visited New York and under her own management and at her own expense appeared at Daly's Theatre with her St. Petersburg company in a number of plays by Ibsen, Sudermann, Tolstol, and Ostrovsky.

She opened her engagement in *The Doll's House*, and although she gave an artistic performance of Nora, the critics professed to be disappointed, and after a few weeks she closed and appeared on a short tour of the East and at the Thalia, on the Bowery, where, especially among the Russian speaking population, her work was better appreciated. At the hands of the more thoughtful American critics her art was gladly recognized and her position as an actress out of the ordinary was freely acknowledged.

Her death had the elements of tragedy. Warned not to appear in Tashkent, where a smallpox epidemic was raging, she refused to cancel her engagement, took the disease and died.

She was the daughter of Fyodor Komisarzhnevsky, at one time a famous singer at the Imperial Theatre in St. Petersburg, who paid a professional visit to the United States many years ago.

Her father educated her for the imperial opera, as she had a delightful voice, but at the age of sixteen she became the wife of Count Muraviev, a member of an old Russian family. Not long after her marriage the young countess discovered that her husband was in love with her sister, and divorced him, the count becoming her sister's husband soon after.

She made her professional debut as an actress at Wilno in 1894. After playing there two years she established a reputation which extended to St. Petersburg and led to her receiving a call from the theatres of the capital.

She appeared in St. Petersburg for the first time in 1896 in Sudermann's *Schmetterlingsflucht* (*Battle of the Butterflies*), and her acting in that play was at once recognized as of such masterful character that she was engaged for leading parts at the Imperial Theatre.

A disagreement between her and the government intendants over the question what plays should be produced impelled Madame Komisarzhnevsky to resign from the company and to build a theatre of her own at an approximate cost of \$1,000,000. The theatre bears her name. A subsequent tour of Russia is said to have been the most profitable ever played by an actress.

SEVERAL ACCIDENTS.

A fire which originated among moving picture apparatus in the Municipal Theatre at Trujillo in northern Peru, resulted in a panic during which fifty persons were killed. The People's Theatre in Denver, Colo., known for years as Fagenbusch's Folly, which could not be torn down on account of court injunctions, suffered the loss of a wall Feb. 13. The interior of the building was destroyed by fire several years ago, but owing to a litigation over the estate of H. A. W. Tabor, to which the building belonged, its demolition was prevented. Since one of the walls has fallen in the rest of the theatre will doubtless be torn down.

Two chorus girls, Granette Maxwell and Daisy Cousins, of the *Soul Kiss* company, were nearly asphyxiated in Allentown, Pa., Feb. 17. The gas valve in their room at the City Hotel was accidentally loosened, allowing a flow of gas to enter the room. Miss Cousins suddenly awoke and rang the call bell, then sank into insensibility. Doctors worked all night to save their lives.

FRITZI SCHEFF WITH SHUBERTS.

Fritzi Scheff has left the management of Charles Dillingham, with whom she has been since the beginning of her comic opera career, and has signed a three-year contract with the Shuberts. They will present her early next season at the Casino in a new comic opera. Miss Scheff is now in the West in *The Prima Donna*.

THE ACTORS' SOCIETY

PREPARATIONS FOR THE PART IT WILL TAKE IN THE ACTORS' FUND FAIR.

The Work for That Event Outlined—Arthur Row Entertained by College Boys—J. Beresford Hollis and Bertha Welby Return to New York.

At the meeting held Monday, Feb. 21, in regard to the society's division of the work at the Actors' Fund Fair the following were present: Lillian Kingsbury, Margaret Dills, Alda Rivers, Joseph Greene, Harold Woolf, Julia Williams, Frederick Watson, Charles J. B. Bell, Edward O'Connor, Blanche Seymour, Charles James, Alice Washburn, Lionel Adams, Nellie Callahan, Irene Langford, Clara Rainford, Ethel Vander Veer, Louis Bressen, Harry Pearson, Dora Goldwaite, Mrs. Allen Walker, Georgia Baria, J. J. Ryan, Amelia Summerville, Mrs. Felix Morris, H. Nelson Morey, Ada Boswell, Jessie Pringle, Harriett Brest, Bert Merket, W. F. Haddock, Frederick Forrester, Laura Alberta, May Anderson, Caroline Greenfield, W. E. Gladstone, and Sarah Sumner.

Mr. Morey was elected to the chair and explained the amount of work outlined for the society by Charles Burham, manager of the Fund Fair, as follows:

The Actors' Society is to have charge of the restaurant, billiard and pool rooms, and the large gymnasium, which may be used for whatever the society pleases. It was decided that those present be formed into a committee to take charge of the Actors' Society's departments. It was arranged that this committee could be augmented should others desire to give their services. Mrs. Felix Morris was elected chairman of this committee. Another meeting will be called soon and at that time sub-chairmen will be appointed. Notifications will be given later, and it is hoped that many will attend.

That the Fair will be a huge success is evident from the manner in which everybody has undertaken to do something. The Fair seems to be uppermost in everybody's mind. A large number of the members have assumed the responsibility of separate booths in addition to the part they will take in the Actors' Society's contribution.

In the cast of Jameson, in which James K. Hackett is starring, are the following society members: James K. Hackett, Frederick de Belleville, and Maude Gilbert. After an extended tour of the country the play returned to Brooklyn last week. Every one was delighted to be in town again, if only for a week.

Louis Bressen is playing at the New Theatre.

Arthur Row, of the Robert Hilliard company was entertained at dinner and given a theatre party by the Cornell chapter of the Theta Delta Chi fraternity, of which he is a member, during the company's visit to Ithaca on Feb. 10. Mr. Row enjoyed his opportunity of renewing his "rah-rah" memories.

J. Beresford Hollis has returned to New York after his long engagement with Polly of the Circus, with which he has been since it opened at the Liberty Theatre some seasons back. Broadway around Forty-second Street has changed a bit, says Mr. Hollis, since Polly's engagement at the Liberty.

Royal Tracy is still spending Monty Brewster's millions. His predicament in trying to rid himself of his fortune has pleased people from coast to coast. If "cold cash" and not stage money was handed to Royal for him to spend, we wonder whether he would find the same difficulty in real life. To be generous, we would give him seven hours to accomplish the feat.

Harry English is at present in New York awaiting instructions from W. S. Harkins to join him in the West Indies. In the meantime Harry is trying to absorb enough New York and Broadway atmosphere to last him till his return.

Arthur Cogliner is playing Luigi Golfonti, the music teacher, in "The Climax." The company is doing big business, and Mr. Cogliner is receiving warm receptions and much praise in the part.

Bertha Welby is returning to New York soon, after a long engagement with The Man from Home company. Bertha says the name of the play might well be changed, for the welcome afforded it in every city visited would justify calling it The Man at Home.

Harry K. Hamilton has just closed his engagement and returned to his home for a short stay.

MacM. Burnes and Louise Reming (Mrs. Barnes) have been playing continuously with their sketch in vaudeville over Western time.

A meeting of all those interested in the work of the Actors' Fund is to be held Tuesday, March 1, at 3 p.m., at the Professional Woman's League, 1909 Broadway.

Don't lose sight of the fact that there is a prize awaiting the new member who secures the most new members during the year. This matter has been touched on several times before, and there are several members working for it. There is no reason why all the members couldn't get into the game and make it a banner year for new membership.

JOHN TANSEY.



John Tansey, the child actor of the New Theatre, has been aptly described as a "growing delight." Master John has been on the stage since he was two years of age, when he appeared with Nat Goodwin in Wolfville. Since then he has appeared with several noted stars, among them being Olga Nethersole and Mary Manning. With Carlotta Nilsen in This Woman and This Man Master John made his Broadway "hit." His small brother Robert appeared with Dustin Farnum in Cameo Kirby at the Hackett Theatre several weeks ago. It is an interesting fact that Master John had the role in De Wolf Hopper's production of Wang which his mother played over twenty years ago.

CENTURY THEATRE CLUB.

The meeting of the Century Theatre Club Friday afternoon, Feb. 25, at the Hotel Astor, was devoted to a discussion of comedy. Paul McAllister made a humorous little speech in which he asserted that the modern tendency is to turn everything, even the most serious subjects such as flying machines, woman suffrage and the discovery of the North Pole, to jest. This proves, according to Mr. McAllister, that life is, after all, a very funny matter and that nature invented tragedy to keep the world from laughing itself to death. A scene from Held by the Enemy was given by Madame Bona, Mrs. James Ballantine, and Gaston Bell. Percy Haswell gave a short scene as Rosalind from As You Like It, with Alfred Hudson, Jr., as Orlando, and Madame Susan Bona acted a scene from The Rivals in which she impersonated Mrs. Malaprop. Lydia Langush, and Sir Anthony. Musical selections were contributed by Gertrude Ina Robinson, Dr. Ion Jackson, Mrs. Mary Montgomery Brackett, and Margaret McKinney. Others who helped in the entertainment were Ida Clarke Hoyt, Julia Way, Rietie Walfer, Lida Low, and Mrs. George B. Tice. The guests of honor were Percy Haswell, Paul McAllister, Margaret McKinney, and Alfred Hudson.

THE PLEIADES CLUB.

The Pleiades Club gave their regular "Theatrical Night" at their club rooms at Reisenweber's, Columbus Circle, Sunday evening. The toastmaster was Dixie Hines, president of the club. Among the professionals present were Charlotte Walker and her husband, Eugene Walter, Laura Burt and Henry Stanford, Mildred Holland and Franklin Pangborn, Roselle Knott, Edmund Brees, Helen Ware, Ben Johnson, Beverly Sitgreaves, Thais Lawton, Mabel Barrison, Templar Saxe, Regina Vicarino, John Emerson, Herbert L. Waterous, Rupert Hughes, Amelia Summerville, Jean Irwin, Lottie Alter, Bessie Tannehill and George Rogovoy. The Pleiades Club has grown so rapidly of late that they contemplate erecting a club house wherein may be entertained their professional friends. The club is now more than ten years old and is, as the president expresses it, "a play place for those who paint, sing, write or act."

THE IOWA NEW YORKERS.

Canon William Sheaf Chase delivered an address on "Can a Religious Life Be Led on the Stage?" at the meeting of the Iowa New Yorkers at the Hotel Astor Friday afternoon, Feb. 25. Mr. Chase asserted the possibility of a religious life on the stage, in illustration of which he named Mrs. Mary Gibbs Spooner, who was chairman of the day. Edna May Spooner made an interesting address on "The Life of a Star." "Educational Value of the Stage as Allied with the Church" was the subject of an address by Charles F. Catlin. Lucille La Verne, of the Seven Days company, received much applause for several dialect recitations. Katherine Rober told a few stage stories, and vocal solos were contributed by Albert Wiederhold and Mrs. Cornell Keeler.

FOREIGN STAGE NOTES.

Wagner Opera in Berlin at 12½ Cents a Seat—The Kendals Retire.

Berlin is soon to have a playhouse for the production of Wagner's operas which will have seats to cost the public but 12½ cents. One-half of the 3,000 seats will be set aside at a cost ranging from this sum to 75 cents. It is called "The Richard Wagner Volks-Theater" and in order to insure a first-class orchestra the budget of the new enterprise provides a sum of \$25,000 for one year's rehearsals.

Two additional new theatres are in course of construction in Berlin. One of these is the Grand Opera House, which will have 3,000 seats and be opened in the Autumn, and the other is the Volks-Kunsthause, constructed by the Neue-Freie Volksbühne. Berlin's premiere dramatic society, numbering some 38,000 members. The playhouse will produce modern plays, and the first performance will be Ibsen's Pillars of Society, with which the Volksbühne made its debut twenty years ago.

Mr. and Mrs. Kendal made their last appearance on the stage last December at the Broadway Theatre, New Cross, and have retired for good from the profession. In a letter some time ago Kendal wrote, "It is our desire to leave the profession as quietly and unobtrusively as we have all our lives endeavored to follow it."

In an address to a large meeting of ladies in Liverpool recently, Mrs. Kendal, the English actress, made an interesting revelation regarding her husband and herself and their unbroken professional association. She said that prior to their marriage her father (the famous "Tom" Roberts, author of Casts) gave his consent to it on what was a firm understanding that they should always act together—a condition of things which, she believed, found favor yet with many playgoers.

Charles Frohman inaugurated his repertoire policy on Feb. 26 at the Duke of York's Theatre. He announces a dozen new plays and fifteen revivals, all to be seen within the short period of five months, for the preliminary announcement speaks only of the period from Feb. 21 till the end of the Summer.

Of the fifteen revivals only three were originally presented by Mr. Frohman—namely, the plays by J. M. Barrie, Quality Street, What Every Woman Knows, and The Admirable Crichton. With one exception the other plays are all modern English works, the exception being Dr. Gilbert Murray's translation of Iphigenia in Aulis. Of the new plays that which arouses most interest and curiosity is The Sentimentalists, a comedy by George Meredith. The play is unfinished but will be played as the author left it in manuscript. The fragment, which was intended perhaps for the first act of the play, is in two scenes and is so complete in itself as to justify its production as a one-act play. Other new plays are The Outcry, by Henry James; Justice and The Eldest Son, by Galsworthy; Miss Alice, by Bernard Shaw; The Madras House, by Granville Barker, and Chalna, by Elizabeth Baker.

Henry Batallie has scored in a new play entitled La Vierge Folle, produced at the Gymnase, Paris, last Friday night, Feb. 25. It is regarded as a masterpiece. The theme is that of the heroic devotion and martyrdom of a wife, whose husband, a prominent attorney, has made a victim of a young girl of eighteen. The wife disdains to avail herself of legal methods to redress her wrongs, and so impresses the young girl that she shoots herself dead. An intensely tragic situation is created, and notwithstanding its unpleasant theme the play abounds with true poetic feeling and refined sentiments. The Roman Catholic Church and free thought questions are made the subject of a magnificently contested argument. The piece created a sensation. Berthe Babu distinguished herself as the wife and Mona Delza as the young girl.

From all accounts Mangham's latest play, The Tenth Man, will not prove the success of its forerunners. It was produced last week in London with Arthur Bourchier in the leading part, that of a rascally financier and member of Parliament, who ultimately commits suicide to escape his financial troubles. The actor was interesting, but the first two acts are described as talky and full of claptrap. The play also showed evidence of having been produced in a hurry.

Charles Frohman opened his repertoire theatre at the Duke of York's Monday evening, Feb. 21, with John Galsworthy's new play, Justice. The play is described as intensely sincere and purposeful. It is a denunciation of the process of the English law and prison system.

The Balkan Princess is the title of a new musical comedy that has set all London whistling. It was produced on Saturday, Feb. 19, at the Prince of Wales Theatre, and was written by Frank Londale and Frank Curson, music by Paul Rubens. It is favorably compared with The Merry Widow. The princess to retain her throne must choose a husband among six nobles. One of the nobles declines to go to the palace to submit to an inspection. The princess meets him incognito in a restaurant, and they fall in love, neither knowing who the other is. In the end he is arrested for treason, but the princess selects him for her spouse. The role was played by Isabel Jay and the willful noble by Bertram Wallis. The hit of the evening was made by James Blakeley as an impertinent waiter.

A. L. Levering, manager of the Boston Museum, has revived at the Tivoli, London, the stirring little war-drama, The Drums of Oude, which Charles Frohman produced several years ago.

RETURN OF SOTHERN AND MARLOWE.

Owing to the success of the Sothern-Marlowe revival of Shakespearean plays at the Academy of Music these two stars will return to the same theatre March 21 to play a supplementary season of two weeks. During the first week they will present As You Like It, in which Miss Marlowe has not appeared for several years and in which Mr. Sothern has never been seen. Miss Marlowe will play Rosalind, Mr. Sothern will take the role of Jacques, and Frederick Lewis will be the Orlando. The second week will be devoted to their complete Shakespearean repertoire.

NEW LENAR OPERETTA.

The Shuberts have obtained for early Spring production The Man with Three Wives, the second work of Franz Lehár, composer of The Merry Widow. The libretto, which has been entirely rewritten, is by Paul Potter. This operetta has for the past season been seen in Berlin and Vienna. The theme is almost entirely farcical and may be described as belonging to the school of Around the World in Eighty Days. Among the musical numbers are "The Rose Waltz," "The Signal Duet," "The Lullabye," and "The Cadets' March."

INDIAN ACTRESS RECOVERS.

Red Wing, the full-blooded Indian actress posing for motion pictures, has fully recovered from the accident with which she met a few weeks ago. Red Wing was injured by falling off her horse while taking part in the production of a new moving picture subject. She and her husband, Young Deer, who are members of the famous Bison Stock company, now in the Southwest producing new subjects for the New York Motion Picture Company, come from the Winnebago tribe of Indians.

CURRENT AMUSEMENTS.

Week ending March 5.
ACADEMY OF MUSIC—R. H. Sothern and Julia Marlowe in Hamlet—4 times; Twelfth Night—4 times; Romeo and Juliet—1 time.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—17th week—125 to 135 times.
BELASCO—Charlotte Walker in Just a Wife—5th week—32 to 39 times.
BIJOU—Cyril Scott in The Lottery Man—10th week—94 to 105 times.
BROADWAY—The Jolly Bachelors—9th week—82 to 89 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 11th week—82 to 89 times.
CHANCE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—Crackerjack Burlesques.
COMEDY—Mary Manning in A Man's World—4th week—26 to 32 times.
CRITERION—Francis Wilson in The Bachelor's Baby—10th week—89 to 95 times.
DAILY'S—Maxine Elliott in The Inferior Sex—6th week—42 to 49 times.
EMPIRE—Ethel Barrymore in Mid-Channel—5th week—51 to 58 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—26th week—207 to 213 times.
GARDEN—Ben Greet Players in Macbeth—4 times; Merchant of Venice—4 times; Everyman—2d time.
GARRICK—Otis Skinner in Your Honorable Servant—9th week—66 to 73 times.
GLADSTONE—Montgomery and Stone in The Old Town—8th week—38 to 45 times.
GRAND OPERA HOUSE—Henry Miller in The Servant in the House—183 times, plus 3 times.
HACKETT—The Turning Point—1st week—1 to 8 times.
HERALD SQUARE—Blanche Ring in The Yankee Girl—4th week—22 to 29 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—26th week.
HUDSON—William Collier in A Lucky Star—7th week—49 to 57 times.
HURDIT and SEAMON'S—Vanity Fair Burlesques.
IRVING PLACE—German Company in The Master—3 times; The Tyrolean—2 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—26th week—80 to 126 times.
LIBERTY—The Arcadians—7th week—50 to 57 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCUM—Billie Burke in Mrs. Dot—6th week—42 to 49 times.
LYRIC—The City—11th week—81 to 88 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—11th week.
MAXINE ELLIOTT'S—Ethel Barrymore in The Passing of the Third Floor Back—22d week—171 to 178 times.
METROPOLITAN—Rose Hill Burlesques.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—16th week.
MINER'S BOWERY—Cherry Blossoms Burlesques.
MINER'S EIGHTH AVENUE—Yankee Doodle Girls.
MURRAY HILL—Boss Sydel's London Belles.
NEW THEATRE—John Mason in A Son of the People—4 times; Twelfth Night—12th and 16th times; School for Scandal—24th time; Don—12th time; Onera—3 times.
NEW AMSTERDAM—Madame X—5th week—51 to 58 times.
NEW YORK—Bright Eyes—1st week—1 to 5 times.
OLYMPIC—Golden Crook Burlesques.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Children of Destiny—2d week—10 to 17 times.
STUYVESANT—The Lily—11th week—75 to 85 times.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—7th week—45 to 52 times.
WEBER'S—Where There's a Will—4th week—24 to 31 times.
WEST END—Walker Whitehead in The Melting Pot—13th time, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.
* Only six performances given last week owing to Ethel Barrymore's illness.

FOR THE ACTORS' FUND

A. L. ERLANGER APPOINTED NATIONAL CHAIRMAN OF THE BENEFITS.

The Shuberts Make a Unique Contribution—National Theatre Day Suggested—Many Stars to Give Benefits—Notes of Preparation for the Great Event.

At a meeting of the Finance Committee of the Actors' Fund of America, which was held last week, Daniel Frohman, president of the fund, appointed A. L. Erlanger as national chairman of the Actors' Fund benefits which are to be given in all the large cities of the United States and Canada on a day selected by Mr. Erlanger during the week of April 25, in advance of the Actors' Fund Fair in New York, which opens on May 9.

Mr. Erlanger, when seen on the subject, said: "The suggestion offered by Mr. Collier is an excellent one, and I am pleased that it has been endorsed by the National Producing Managers' Association, which embraces in its membership nearly all the big producing managers in this country."

"As I have been given charge of the benefits it may be depended upon that I shall do everything possible to make them a great success. These benefits are to be given the same day in Brooklyn, Boston, Philadelphia, Baltimore, Washington, Pittsburgh, Cincinnati, Cleveland, Detroit, St. Louis, Kansas City, New Orleans, Denver, San Francisco, Los Angeles, St. Paul, Milwaukee, Chicago, Buffalo, Rochester, Toronto, and Montreal, and it is my intention to place the arrangements in each of these cities in the hands of the respective local managers, so that we will know that the work will be thoroughly done."

"I have always felt that men who have been successful in any calling should contribute as much of their time and financial support as their circumstances permit to carry on a charity organized for the benefit of those engaged in their profession."

"I feel complimented that Daniel Frohman, the president of the Actors' Fund of America, has placed this matter in my hands, and it is going to be a success, as I shall have the most cordial co-operation of the local managers in the cities mentioned as well as of the companies appearing there during the week of April 25. They will, I am sure, give their own magnificent charity their fullest support, and to that end we will commence work immediately."

"It is also our intention some time during the month of July or August to give a field day at the Polo Grounds for the same purpose, and it will be our endeavor to give the citizens of New York the biggest outdoor entertainment ever given in America. Arrangements for the field day will be in charge of George M. Cohan and Sam H. Harris, whose experience in this line of work insures for the affair a great success."

Lee Shubert has called upon the thousands of people in the firm's employ throughout the country, from star to water-boy, to give one per cent. of their salaries between now and May 9 to the Actors' Fund Fair. It is expected that about \$30,000 will be turned into the fund from this source.

Charles M. Burnham, president of the Managers' Association, has proposed that May 9, the day that President Taft is to open the Actors' Fund Fair in New York, be observed at every theatre in the United States as "National Theatre Day." He suggests that public exercises be held in every theatre in the afternoon, and that at night special performances be given, the proceeds of which shall be given to the Actors' Fund of America. It is thought about \$200,000 would be realized.

The plan has been broached to most of the managers in New York, and among those who have endorsed it are Charles Frohman, Klaw and Erlanger, Lee Shubert, Henry B. Harris, David Belasco, George C. Tyler, W. A. Brady, C. B. Dillingham, Sam H. Harris, and George M. Cohan.

Mr. Burnham said that this idea grew out of a suggestion made by William Collier, who saw in it an opportunity for all in the profession to assist in their charity, the Actors' Fund.

"The day will result in far more than that," said Mr. Burnham. "It will emphasize the dignity and prominence that the theatre has obtained, and public exercises will be a wonderful stimulus to pure drama."

Maxine Elliott will not be in New York at the time of the Actors' Fund Fair, owing to her bookings, but she has already contributed \$100 in money to the cause and will give a special performance early next season for the benefit of the fund. William Collier, who originated the idea of benefit performances for the fund, will give his special matinee this afternoon. He has sent out invitations to all the stars in or near New York to attend the performance and pay for their seats. Blanche Ring will shortly give her special paid-for professional matinee. E. H. Sothern and Julia Marlowe on Thursday afternoon, Feb. 24, will give a benefit Shakespearean performance at the Academy of Music.

Madame Tetrassini, Mary Garden, and Lillian Nordica have each given a doll to be sold at the Fair. The dolls are miniatures of the donors.

A feature of the Actors' Fund Fair will be a play-writing contest, suggested by Martin Beck, general manager of the Orpheum Vaudeville Circuit. Mr. Beck offers a prize of \$250 for the best vaudeville sketch to be presented at the Fair. Any person may submit one-act pieces, of not more than

thirty minutes' acting time, and the best six will be presented at the Fair, one on each day. The author of the best one of the six will receive a prize of \$250, and will have the sketch put on the Orpheum Circuit, with the usual royalties. Any of the other plays may also be purchased by Mr. Beck. The actors will be among the best-known legitimate and vaudeville stars in the country. The contest will close on April 1, in order to allow time for the preparation of the plays before the opening date of the Fair, May 9. Manuscripts must be sent to E. I. Sheldon, Actors' Fund Fair, 1432 Broadway. A committee of well-known dramatic critics has been asked to pass upon the merits of the plays produced.

A reproduction of the court-room of King Solomon—the first law court history describes—is being built by the lawyers of this city as their exhibit at the Fair. It will be housed in a miniature white temple. A score of women law students have been selected from the universities and law schools of the country to assist Herman L. Roth, who has been made chairman of the exhibit. Each night a distinguished judge will receive the guests from Solomon's seat. The New York Bar Association is procuring autographed photographs of all the well-known jurists in the country for sale at the booth. A prominent lawyer has gathered a collection of robes and wigs worn at historic trials by famous men here and in England. Some of these have been donated outright and will be auctioned off.

The first "divorce case book" intended for the public, is now being edited by Mr. Roth and others to sell at the Fair. It will contain the history of all the strange divorce cases in the last fifty years. Another committee is compiling a more serious book on the theatre laws, simplified for the general public. The cost will be met by the lawyers and the entire proceeds will go to the Fair.

The Southern Club of New York city, of which Charlotte Walker is a prominent member, will have a booth at the Fair. The South

GERTRUDE ELLIOTT TO STAR.

Forbes-Robertson and George C. Tyler signed contracts Saturday under the terms of which Mrs. Robertson (Gertrude Elliott) is to come under the management of Liebler and Company and be starred in *The Dawn of a Tomorrow*. At the expiration of her season in Mrs. Frances Hodgson Burnett's play she will appear in a new production. Miss Elliott has been absent from the stage for a year, before which time she co-starred with her husband in London in a number of successes, notably *Mice and Men*. After their tour of the United States in Shaw's *Cesar and Cleopatra* they played a London season in *The Passing of the Third Floor Back*. At the conclusion of Miss Elliott's contract with Liebler and Company she will rejoin Mr. Robertson in a London production. It is supposed to have Miss Elliott open in *The Dawn of a Tomorrow* in London immediately. In the autumn will come Miss Elliott's debut as a star before a New York audience. The Burnett play will be shown also in a few of the large cities outside New York during the season of 1910-1911.

ELEANOR ROBSON MARRIED.

The marriage of Eleanor Robson, the actress, to August Belmont, the capitalist, took place Saturday afternoon, Feb. 26, at 5 o'clock, at the bride's home, 302 West Seventy-seventh Street, New York city. The ceremony was performed by Mr. Lavelle, assisted by Father Byrnes, of St. Patrick's Cathedral.

Immediately after the ceremony Mr. and Mrs. Belmont left for a tour of the South. They will go to the Mediterranean in March and return in time for the racing season at Belmont Park.

Those present at the marriage were Mrs. George Tiffany; Mr. Belmont's aunt, Mrs. Tiffany; Mr. and Mrs. August Belmont, Jr.; Raymond and Morgan Belmont, his other two sons; Mr. and Mrs. Perry Belmont,

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

A dramatic entertainment for the Actors' Church Alliance was given at St. Chrysostom's Hall Feb. 7 by the White Hats of America. The programme included the following vaudeville artists: Williams and Weston, Henry and Young, Herbert Terry, Conlin and Carr, Fred Ilyland, the Lelliotts, Joe Edmonds, Harry Cantor, and Maude Walsh, under the direction of Mr. Peirce. For the skill and efficiency with which this entertainment was presented, and

the great pleasure it gave to those who were present, the Alliance extends its grateful acknowledgments to Mr. Peirce and to Mr. Mountford, under whose general management the performance was given.

The February church service was held at Manor Chapel, West Twenty-sixth Street, Feb. 20. The Rev. James Palmer, pastor, conducted the services, preaching the sermon, pointing out the most important features of the Alliance work, and paying high tribute of praise to the faithful members on both church and stage sides who are actively engaged in promoting its principles. His discourse was an admirable exposition of what the Alliance is trying to do, to secure for the actor and actress that just appreciation of their work to which they are fairly entitled, and to provide to the theatre-going public the highest order of plays artistically performed and both edifying and uplifting as regards their moral tone. He closed with a general appeal to all to work with continued inspiration and fidelity for all the interests with which the Alliance is so happily concerned.

The February reception was held at the Manor Chapel parish rooms Thursday, the 24th. The audience, which included representatives of the Manor Parish, was much pleased with the varied entertainment presented by the volunteer talent present. Mrs. Otego gave two admirable piano solos, and recitations of some charming stories were given by various members of the Chapter. Addresses upon matters of Alliance interest were given by the Rev. Mr. Palmer and well-known officers of the Chapter and the National Council.

NEW THEATRES.

A theatre along the lines of the New Theatre in this city is planned for Cleveland. A. F. Harts, a local theatrical manager, started the movement by a subscription of \$50,000. The plan is to have the house operated by a municipal committee, without profit. It will be open on Sundays for popular lectures and meetings.

Plans for the new theatre to be built by William A. Brady as president of the New Netherlands Theatre Company have been filed with the Building Superintendent. It is to be situated on West Forty-eighth Street and will be called the Playhouse.

LEW DOCKSTADER SUE.

Francis B. Kennedy, who wrote a sketch, Dockstader in Africa; or, Rescuing Roosevelt, for Lew Dockstader, the minstrel man, brought suit last week against Dockstader for \$800. Mr. Dockstader had already paid Mr. Kennedy \$200 in advance, with the understanding that \$600 more would be paid if the manuscript was available. When the play was finished Mr. Dockstader did not find it suitable and rejected it. The jury failed to agree and was discharged.

THE PLAYS OF THE WEEK.

(Continued from page 8.)

done before in New York by Miss Tallaferrro. Both plays were well received. That Miss Tallaferrro's reception was cordial goes without saying, for she is a favorite in this part of the city. This week, *The Servant in the House*.

ACADEMY OF MUSIC.—E. H. Sothern and Julia Marlowe began the third week of their engagement at this house with *The Merchant of Venice*. Their production of this play is too well known for extended comment. Though their production of *The Merchant* is by no means so successful as *The Taming of the Shrew* or *Hamlet*, it is intelligently and artistically done. They are limited not by a lack of intelligent reading, but by a physical unsuitableness to the roles. This week these stars are appearing in a repertoire of three plays—*Hamlet*, *Twelfth Night*, and *Romeo and Juliet*.

GARDEN THEATRE.—The Ben Greet Players began their ten weeks' season of classic plays at this house last week with *The Troops to Conquer*. The production was marked by the usual Greek lack of scenery and by some good acting. On Friday afternoon a performance of *Everyman*, through the production of which Mr. Greet first came into prominence, was given. Next week will witness a revival of *Macbeth* and *The Merchant of Venice*.

WEST END.—Jefferson De Angelis as General Samovar in *The Beauty Spot* received a warm welcome from the audience at the West End last week. His musical numbers were much appreciated and won merited applause. George MacFarlane's fine voice won approval, and Frank Doane as Chickoree met with a splendid reception. Viola Gillette and Isabel D'Armond shared the honors of the women in the cast. A large and appreciative audience attended this play on Monday night. This week, *Walker Whiteside in The Melting Pot*.

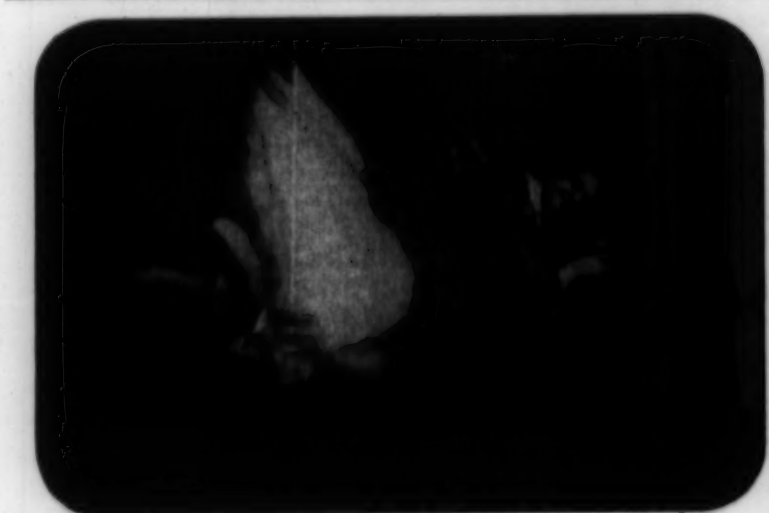


Photo Falk, N. Y. C.

AS ABIGAIL PRUE.

A Curious Picture of the Late Neil Burgess.

has contributed many members to the theatrical profession.

SYMPHONY SOCIETY OF NEW YORK.

The Symphony Society of New York, Walter Damrosch, director, at its concert on March 6 will present, in addition to the Fifth Symphony of Tchaikowsky, several novelties: two old English tunes, "The King's Hunt," by John Bull, and "Quodling's Delight," by Giles Farnaby (both composed in the sixteenth century), also the recently discovered Haydn concerto for the violin, which will be performed by Alexander Sasilavsky. The Ninth Symphony of Beethoven was the feature of the society's concert at the New Theatre Sunday afternoon, Feb. 27. It will be repeated at tonight's performance at Carnegie Hall, this being the tenth time it has been given by the Symphony Society under Walter Damrosch (eight times previously under Dr. Leopold Damrosch). For the choral part, besides the chorus from the Oratorio Society, an augmented quartette of sixteen voices is used, thus greatly enhancing the antiphonal effect.

ENGLISH AUTHORS ARRIVE.

Frank Stayton, author of Maxine Elliott's play, *The Inferior Sex*, and Alan Patrick Campbell, son of Mrs. Patrick Campbell, arrived in New York from London Thursday. Mr. Stayton attended Thursday evening's performance of his play at Daly's. Mr. Campbell has brought a one-act play by himself, entitled *The Ambassador's Wife*, for the use of his mother, who is now appearing in vaudeville.

MAUDE ADAMS IN CHANTECLER?

A London rumor comes that Charles Frohman intends to present Maude Adams in his production of *Chantecler* next season. Miss Adams, the report says, will have Madame Simone Guiry's role.

Miss Robson's mother, Blanche Carr Cook; Miss Ada Dwyer, long-connected with Miss Robson's companies; Mr. and Mrs. Charles Robinson Smith, Miss Gertrude Robinson Smith, and Dr. Edward Streeter, of Boston, son of Dr. J. W. Streeter, of Chicago.

Arthur Lithgow Devens, of Boston, Mr. Belmont's classmate at Harvard and his closest friend, acted as best man, and the bride's cousin, Charles Robinson Smith, gave her in marriage. There were no bridesmaids or ushers, and on account of the inadequate space of the bride's home the attendance was restricted to the most intimate friends.

The bride wore a gown of heavy white Champleuse silk, princess effect, with draped skirt, fastened to one side, with an embroidered Dutch neck and elbow sleeves, bodice trimmed with hand embroidery and costly old lace.

It is said that Mrs. Belmont is deeply interested in literature and is likely to devote herself to play-writing. In their application for a marriage license Mr. Belmont's age was given at fifty-seven and Miss Robson's at thirty-one. She was born at Wigan, England, her father being Charles Robson and her mother Anne Morton, known on the stage as Midge Carr Cook.

THE MANNERING-CROTHERS AGREEMENT

Mary Mannerling, who is now starring under the management of the Shuberts in Rachel Crothers' play, *A Man's World*, at the Comedy Theatre, has entered into an agreement with Miss Crothers whereby Miss Mannerling is to acquire a repertoire of five plays by this one author. Miss Mannerling will hereafter have the privilege of seeing all Miss Crothers' plays before any one else until she shall have acquired a repertoire of not less than five of her pieces. When the entire repertoire has been evolved Miss Mannerling hopes to play a special season in New York as a unique demonstration of the advance of women in the dramatic field. In order to carry out this plan Miss Mannerling has abandoned her idea of appearing in one of the Shakespearean comedies.

FRIARS' PARIS TRIP.

Postponed for the Present Owing to Strange Complications

The Friars, the well-known club of newspaper men connected with theatrical affairs, appear to have been made the victims of a practical joke. For some time past they have been advertising a Friars' excursion to Azores, Lisbon and Bordeaux, including a visit to Paris, during the summer, at a round-trip rate of \$80 or thereabouts, at a regular rate of the "Blue Star Line" of the Compagnie Francaise Nord Americaine. This low rate, it was said, was made to advertise the new steamship line through the convenient medium of a hundred or more Friars and their friends who might be inclined to take a lovely cheap summer excursion. Altogether 500 tickets were to be reserved for advertising purposes at this low rate.

Friar Frank Payne was made chairman of the Pilgrimage Committee, and the response was lively. Not only the resident Friars, but many Friars all over the country notified Chairman Payne of their desire to go.

So serious did the Friars wax over the proposition that they started classes in French. A lecture on Paris was scheduled for last Monday night at the Friars' clubhouse. A sum of \$5,000 in cash was turned over to Mr. Payne for tickets.

In the meantime nothing tangible could be ascertained of the good ship *Seine Dams*, "408 feet long and carrying 300 first-class passengers," which was to come into port about this time, and with the waning of time the famous craft dwindled into a kind of spectre ship, which is just now sailing the high seas of speculation and anxious conjecture like a Flying Dutchman.

Fortunately, Mr. Payne had not turned over the money to the agents of the Blue Line, and the Friars are not likely to suffer more seriously than from the usual chaffing that follows in the wake of bad luck.

The present status of affairs was brought about by the investigations of Professor Claude Michelton, of Toledo, O., who had been commissioned by one Marius Fanoni, secretary of the company, to sell tickets to the excursion, and who disposed of some things like \$550 worth among friends. He is a teacher of French in Toledo. Michelton arrived here last week to make an investigation and found matters in anything but a satisfactory condition.

Fanoni could not be found, and Louis Duverrier, who represented himself to be general manager of the new steamship line, had apparently taken his departure early in the month. It was said that Fanoni had called \$2,000 to Duverrier last Thursday. On Monday it was reported that Duverrier had been captain of the waiters at one of the large hotels.

The case at last accounts was in the hands of the postal inspectors for investigation.

MARIETTA OLLY IN ENGLISH.

Madame Marietta Ollly made her debut as an English-speaking actress at Providence Monday evening, Feb. 28, with what immediate success is not yet known. The play chosen is *Baccarat* of Henri Bernstein, author of *The Thief* and *Samson*. It was in this play that the actress made her first appearance in America at the Irving Place (German) Theatre last Winter and proved her claim to eminence. She was immediately put under contract by the Shuberts, who required her to learn English, and had the play translated especially for her. She returned to Berlin, after appearing for a short time in Zaza at the Irving Place, to fill an engagement in the German capital, and returned to New York late in the summer. She began to study her role in English, and apparently has so well succeeded in mastering its difficulties that she is able to present the leading feminine role in public.

The part is one that compels an actress to put forth her best efforts in the strong emotional scenes that characterize the drama. The subject deals with the gambling craze of a secret lover of a respectable married woman, who tries to extricate him from his financial embarrassments by borrowing the necessary money from her father, and succeeds too late, as her lover in a fit of despondency has meanwhile committed suicide.

ETHEL BARRYMORE RECOVERS.

The Empire Theatre, where Ethel Barrymore is presenting Pinero's play, *Mid-Chance*, was closed Wednesday and Thursday evenings on account of Miss Barrymore's illness. She resumed her run Friday evening. In spite of a severe cold, contracted on Sunday, Feb. 20, which developed into an acute attack of laryngitis, she continued to play. Not till complete exhaustion and loss of her voice compelled her did she obey the orders of her physician. After the holiday matinee and evening performances of Tuesday, Feb. 22, Miss Barrymore had to cancel the Wednesday and Thursday evening performances.

CUP FOR NORMAN HACKETT.

Four hundred members of the Theta Delta Chi college fraternity, assembled in annual convention at Chicago, attended Norman Hackett's performance of *Classmates* at the National Theatre, Feb. 21, in honor of Mr. Hackett, who is a prominent member of the society. The theatre and stage were elaborately decorated for the occasion. The boxes were occupied by the grand lodge officers. College yells and songs interspersed the performance. Mr. Hackett and his company received an ovation. In the last act of the play he was presented with a silver loving cup on the stage.

FOR MRS. FISKE'S PRODUCTIONS.

Mrs. Fiske will open her Spring season at the Lyceum Theatre in Rochester on Thursday, March 24, coming to the Lyceum Theatre, New York, for a four weeks' engagement the following Monday. Mrs. Fiske will give only Ibsen's *Pillars of Society* in Rochester, as Hauptmann's *Hannele* and Schnitzler's *The Green Cockatoo*, owing to the elaborate scenic production which will be given both, will not be ready until the third week of Mrs. Fiske's New York engagement.

Wilfred Buckland, art director for David Belasco, has been lent to Harrison Grey Fiske by that manager. He will design the scenery, costumes and other artistic details of Mrs. Fiske's plays.

Among the players engaged for Mrs. Fiske's support are Cyril Chadwick and Henry Stevenson. Mr. Chadwick will play the role of Hilmar Tonesen. He had considerable experience with George Edwards' companies in London, and recently played in *The Noble Spaniard*. Mr. Stevenson has had long experience on the London stage, having supported Charles Hawtrey in many of his plays and came here with him as the Messenger in *The Message from Mars*. He was with Frank Curson in the London production of *An Englishman's Home*. His most impressive American appearance was as the Duke of Braccoborough in Mr. Hopkinson.

The important part of Dina in Ibsen's *Pillars of Society* has been assigned to Mervie Madden.

Miss Madden and Emily Stevens, now George Arliss' leading woman in *Septimus*, are cousins of Mrs. Fiske and have been carefully trained and equipped for their hereditary callings by Mr. and Mrs. Fiske.

Miss Madden was born and bred in San Francisco. Her career on the stage has not been long. She played a small part in the first act of *Salvation Nell* for two seasons as one of the habitués of Sid McGovern's saloon. She next played the part of Alicia Pond, an ultra-fashionable society girl of the class type, in Mrs. Fiske's production of *The Bridge*.

HENRIETTA CROSMAN SPEAKS.

Henrietta Crosmen, who disapproves of her husband's French farce, *Where There's a Will*, now at Weber's Theatre, has made the following statement:

My attention was called to a printed report in some of the New York papers that I am part owner of the French farce, *Where There's a Will*, now at Weber's Theatre, New York. I wish to absolutely deny that I am or have been interested with Maurice Campbell in this play. We have a working arrangement, but I do not wish any interest in *Where There's a Will*. I do not doubt that it will make a lot of money for Mr. Campbell, but I have always considered my province in the theatre as one of uplift. If the people want this kind of plays let them have them. But some one else besides myself will have to produce them.

Thus far I have been able to appear only in clean plays, and I shall continue to be interested only in that kind of entertainment. It is true that at times my path has not been smooth, but I am content as I am. I am sorry that Mr. Campbell has seen fit to enter this field of entertainment. I am judging of the vulgarity of *Where There's a Will* from the press comments, for I have not seen it. My only wish is to disavow any connection with it.

Miss Crosmen made the statement in Syracuse, when she was appearing in that city in *Sham*, Feb. 22.

FORBES-ROBERTSON ON TOUR.

The five hundredth performance of Forbes-Robertson in *The Passing of the Third Floor Back* in England and New York will take place at Maxine Elliott's Theatre March 7, at which time souvenir books will be distributed in the audience. Mr. Forbes-Robertson will remain at that theatre for the rest of the season and will reopen there next Autumn before beginning his tour of about forty weeks. Though Mr. Forbes-Robertson will appear under his own management his tour has been arranged by the Shuberts. On this tour he will visit Washington, Baltimore, Philadelphia, Boston, Albany, New Haven, Hartford, Providence, Chicago, Milwaukee, St. Paul, Minneapolis, Kansas City, St. Louis, Louisville, Cincinnati, Indianapolis, Cleveland, Detroit, Buffalo, Syracuse, Rochester, Pittsburgh, Toronto, Montreal, London (Canada), Hamilton, Kingston, and Ottawa. All these cities have been booked consecutively, and the time is all connecting.

SPECULATORS ARRESTED.

Twelve ticket speculators were arrested in front of the Metropolitan Opera House Sunday evening, Feb. 20, charged with disorderly conduct. Magistrate Barlow discharged them with a reprimand. The management of the Opera House, who have been trying to stamp out the nuisance, find it difficult on account of the non-co-operation of the subscribers. Nine-tenths of the tickets in the hands of speculators, they declare, are subscribers' tickets. Hotels and theatre ticket agencies subscribe for tickets for their patrons. When the latter do not take them they are placed in the hands of speculators. Patrons of the house are annoyed by the derisive and offensive language of the ticket vendors.

MISS DUDELSACK.

Klaw and Erlanger have acquired the American production rights of Miss Dudelsack, an operetta in three acts by Fritz Grünbaum and Heine Reichert, with music by Rudolph Nelson. The scenes are laid in Scotland and at an English watering place. Miss Dudelsack will be produced early next Fall.

NEW AMUSEMENT ENTERPRISES.

The Davenport Theatre Company and Several Motion Picture Ventures Incorporated.

Certificates of incorporation for the following theatrical and moving picture companies were filed with the Secretary of State at Albany the past week:

Davenport Theatre and Building Company, New York; to own and manage theatres and to make dramatic and musical production and deal in plays, etc.; capital, \$100,000; directors, William L. Baynes, 218 West 121st Street; Anna M. Frisvill, 485 West 153rd Street; New York; Paul Du Bois, Lighthouse, Stamford, Conn.

Raymond N. Harris (Inc.), New York; to carry on a general theatrical booking agency business and to produce plays of every class; capital, \$2,000; directors, Raymond N. Harris, William A. Tully, 1403 Broadway; R. J. Forhan, 154 Nassau Street; New York city; Julius Motion Picture Distributing and Sales Company, Brooklyn, N. Y.; to own and lease motion picture and other theatres, and to manufacture motion picture machines, films, supplies, etc.; capital, \$5,000; directors, Bertrand Rittiger, 74 Beaver Street; William T. Sandals, 925 Green Street; Paul Haas, 14 Dittmas Street, Brooklyn, N. Y.

American Photograph Company, New York city; to deal in instruments and devices for the production of musical sounds; capital, \$50,000; directors, William H. Pritchard, 101st Street and Columbus Avenue; William Ferguson, 115 Broadway; New York city; Julius Hoover, 1324 Vine Street, Brooklyn, N. Y.

The Aborn Opera Company, of New York, has certified to the Secretary of State that its capital stock is \$10,000 and the whole amount has been paid in, of which one-half is issued for property purchased and one-half in cash. Milton Aborn is president.

The Hergenhan Amusement Company, having a capital of \$10,000, certifies that one-half has been paid in in cash. Minnie Hergenhan is president and Lillian Hergenhan secretary.

The Monarch Photograph and Lantern Slide Company, of which Ernest Keller is president and Joseph Hawkes treasurer, has filed certificates of dissolution.

MARIAN GREY PRODUCED.

Marian Grey, adapted from Mary J. Holmes' novel by Beulah Poynter, had its premiere at the Court Theatre, Brooklyn, Friday, Feb. 25. In *Marian Grey* Miss Poynter has one of the best roles of her career. Whether Lena Rivers, through which part she came into prominence, or Marian Grey is the better part is a matter of individual opinion. As the little orphan, the child wife, and the beautiful, dignified governess in *Marian*, Miss Poynter has ample opportunity to display her versatility. The play is produced by Burt and Nicolai. The cast is as follows: Alice Raymond, Nettie Loudin; Uncle Phil Higgins, Edwin Dale; Aunt Dinah Higgins, Rose Watson; Isabelle Huntington, Clariel Worth; Colonel Raymond, Joseph Kelvin; Marian, Beulah Poynter; Ben Butterworth, Ted V. Armond; Frederick Raymond, John Bowers.

COMPOSER MARRIED.

Mr. Joseph Carl Breil was married on Washington's Birthday, Tuesday, Feb. 22, to Miss Jean Frances Stevenson, of North Adams, Mass. Mr. Breil has become widely known as the composer of "The Song of the Soul" and other music incidental to Edward Locke's charming little play, *The Climax*, which ran for eight months at Weber's Theatre and one of whose greatest charms was Mr. Breil's music. He is now the editorial head of the department of art and classic songs connected with Jerome H. Remick and Company's publishing house. He has a wide circle of friends and acquaintances among literary and theatrical people. Miss Stevenson is a young woman of attractive personality and has never been identified with musical or theatrical life. The newly married couple have apartments at 560 West 148th Street.

MAXINE ELLIOTT ENTERTAINS.

Maxine Elliott will give a series of free matinees at the Hippodrome for parties of New York orphans this week. She will act as hostess on Monday, Tuesday, Wednesday and Thursday, receiving her guests and providing them with refreshments. Tickets will be distributed among the children at the Catholic Home for Dependent Children, the Half-Orphan Asylum, the Hebrew Sheltering Guardian Society, the Hebrew Orphan Asylum, the Home for Homeless Boys, the New York Juvenile Asylum, the Roman Catholic Orphan Asylum, and others. Two hundred children will be entertained on each afternoon.

SAID TO THE MIRROR.

H. GRATTAN DONNELLY: "May I add the tribute of my sincere regret at the untimely death of that excellent player and genial gentleman, my friend Henry V. Donnelly? It is probably due to the fact that I wrote *Natural Gas*, in which Mr. Donnelly appeared so many years, that the impression that we were brothers prevailed. Such was not the case."

DRAMATIZATION OF ROE'S NOVEL.

Robert Campbell and Gus Bothner announce that they have secured, through Banger and Jordan, the exclusive dramatic rights to E. P. Roe's domestic romance, "He Fell in Love with His Wife," and a new play based upon the book will be produced by them next season. A well-known playwright is now at work and the manuscript will be delivered before June 1. This will be the first of E. P. Roe's stories to be put upon the stage.

REFLECTIONS.

Percilla West (Mrs. Laurence Gardner), of Peoria, Ill., has a little baby daughter, born Jan. 32, weighed 7 pounds; has been named Laura West Gardner.

The American Academy of Dramatic Arts will present for its fifth matinee of the season a three-act comedy, *The Butterflies*, by Henry Gay Carleton, and *The Dowager*, a comedy in one act, by Charles Matthews. The performance will take place in the Empire Theatre Thursday afternoon, March 3.

Yesterday Mr. McLean, Fiske O'Hara's manager, came to New York to arrange for the production here of Theodore Burt Sayre's Irish drama, *Wearing of the Green*, in which Mr. O'Hara has just finished a successful tour of the large Canadian cities. Mr. O'Hara is a singing comedian and was at one time tenor of the Bostonians.

May Abbey, of the St. Elmo company, with Vaughan Glaser, while at the West End Theatre, was bitten by a pet cat. Miss Abbey was attended by Dr. McManus and was able to play with her arm in a sling.

Sidney R. Ellis has arranged with Klaw and Erlanger to present his star, Al. H. Wilson, at the Brooklyn Grand Opera House, beginning last night, when E. B. Tilton's romantic drama, *Mets in Ireland*, has its first performance in Greater New York.

Fanny Harts, for the past two years leading woman of the Brown-Friend Stock company in Milwaukee, has announced her engagement to Arthur Friend, manager of the company. Miss Harts has left the stage and Mr. Friend will give up the theatrical business to take up the practice of law. The date of the marriage has not been announced. They will probably locate in New York.

Marguerite May, youngest sister of Edna May, has just made her first appearance on the English stage in *The Dollar Princess*.

Owing to the demand for seats at the Academy of Music during the Sothern-Marlowe engagement, these two players have arranged for a return engagement, beginning March 21.

Pauline Hall, who has been playing Lillian Russell's former role in *Wildfire*, left the company in Portland, Ore., Saturday night, Feb. 19.

James K. Hackett will make a revival of Richard Mansfield's old success, *Monsieur Beaucaire*, after the close of his season in *Samson*.

Harry Corson Clarke had a busy week in Detroit conferring with his old friend Tom Williamson, of the Free Press Printing Company. Mr. Clarke is getting out a big line of printing for his intended joint starring tour of the West with Margaret Dale Owen, and with three agents in advance promises to bill like a circus.

Hamilton Revelle, recently of *The Fires of Fate*, will sail for London to-morrow for a season in that city. In September he will return to New York under the management of Charles Frohman.

Julia Blanc, upon the strength of her performances in *The Witch*, has been engaged as a permanent member of the New Theatre Stock company, and her next appearance will be in *Sister Beatrice*, by Macerlinck, which is now in rehearsal. A strong role has been assigned to Miss Blanc.

T. Daniel Fawley has been engaged by Frederic Thompson for *Waste*, the new Porter Emerson Browne play, which Mr. Thompson will produce in Springfield, Mass., March 7.

Laura Burt and Henry Stanford appeared in a duologue by Anthony Hope at the usual Sunday night social of the Playhouse Club, it being dramatic night last Sunday night.

Adelaide Wise, sister of Tom Wise, left Saturday for Nashville, Tenn., to join the Southern company of *A Gentleman from Mississippi*.

Baron Bleichroeder, the famous banker and director in the Rothschild firm who is now visiting New York city, gave a box party at the Casino Theatre Saturday night to see the American production of *The Chocolate Soldier*.

Preston Gibson produced his new play, *The Turning Point*, for the first time in New York at the Hackett Theatre last night, Feb. 28. The company includes Grace Fikins, Cuyler Hastings, Edward See, Edna Archer Crawford, Charlotte Ives, Charles Gotthold, Amelia Mayborn, James Kirkwood, and Charles N. Greene. It is a modern comedy-drama in three acts of American life. The first act takes place in Virginia and the last two in New York city.

During the recent illness of Harry Tigue his role in *Seven Days*, at the Illinois Theatre, Chicago, was successfully played by James Wilson.

The first rehearsal of *Lulu's Husbands*, the new farce adapted from the German by Thompson Buchanan, in which Mabel Barison and Henry Conner are to appear under Shubert management, was called Friday. John Emerson is the stage director.

The next play to be presented by Julius Hopp under the auspices of the Socialist Dramatic Organisation, is *Lonesome Lives*, a five-act drama, by Gerhart Hauptmann, author of *Hannele*, in which Mrs. Fiske is soon to appear. The play will be produced by Mr. Hopp with Frank Leo Short.

Sydney Rosenfeld's play, *Children of Destiny*, now at the Savoy Theatre, will be translated into German and will be played in German in New York this Spring with a prominent German actress in the leading role.

The Moral Status of Modern Drama was the subject of discussion at the meeting of the Post-Parliament Club at the Hotel Astor Feb. 25.

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UNDERSTUDY RELIEVES EDITH DECKER.

On Tuesday night of last week Edith Decker, who has been singing the prima donna role with James T. Powers in Havana all this season, was taken ill at Louisville, and Katharine Gemmill, the understudy, stepped into the part of Consuelo, singing the role the balance of the week. The local papers spoke highly of Miss Gemmill's work and particularly of her voice. On Saturday evening Miss Decker recovered from the cold which had placed her on the sick list, and returned to her part. The company is in Indianapolis this week.

TEA AT NEW THEATRE.

A professional matinee of Don will be given at the New Theatre Friday afternoon. Each member of the company is privileged to invite three guests. In addition invitations have been sent to all the prominent stars now in New York. After an inspection of the theatre and an explanation of the workings of the stage tea will be served in the rehearsal room.

BRIGHT EYES.

Bright Eyes, a musical comedy by Charles Dickson, Otto Hauerbach, and Karl Hoeschn, authors of Three Twins, opened at the New York Theatre last night. It is a rewritten version of Mistakes Will Happen set to music. In the cast, which is headed by Cecil Lean and Florence Holbrook, are Vera Finlay, Percy Lyndal, Arthur Conrad, Walter Law, and Adelaide Sharp.

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THANHAUSER COMPANY



GEORGE BRENNAN ILL.

George Brennan, the theatrical manager, who has been ill for about two weeks with pneumonia at the Hotel Arlington, is reported to be a little better. A consultation of doctors was held a week ago yesterday in Brennan's case. Last night his condition was reported to be slightly improved.

NANETTE COMSTOCK RECOVERED.

Nanette Comstock, who was severely burned in Providence a few weeks ago, has entirely recovered and joined Robert Hilliard's company last night in A Fool There Was.

GOSSIP.

Thais Magrane, leading woman of the Belasco Theatre, Los Angeles, to originate the leading role in Porter Emerson Browne's play, Waste. It was produced at the Belasco Theatre, Los Angeles, and it was on the strength of her performance that Frederic Thompson engaged her for the Broadway production, which is now in rehearsal. Miss Magrane was under contract to the Belasco Theatre, Los Angeles, until next July, but Mr. Blackwood kindly released her to Mr. Thompson.

Forty members of the Yale Criminal Club occupied seats at the performance of Alias Jimmy Valentine Saturday night. The club is made up of present and former Yaleians who have paid as penalty for some college crime a visit to a New Haven jail. The idea of the party originated with Tucker Randolph, an alumnus who has not forgotten his days of gate-removing and sign-changing.

Owing to the illness of Mary Garden, Alice Baron sang the prima donna role in Charpentier's Louise Wednesday evening at the first production of this opera at the Manhattan this season.

BROOKLYN AMUSEMENTS.

Adelaide Genes Pleases—James K. Hackett Returns—Yorks and Adams—Stock Companies.

That Adelaide Genes has permanently established herself with the Brooklyn theatregoers was proved last week at the Broadway Theatre, where this wonderful little dancer held forth in The Silver Star. Watson and Bickel scored distinct hits, as did Emma Jander. The Merry Widow is the attraction for this week with the same excellent cast that appeared downtown a short time ago. Next week, The Travelling Salesman.

Law Docketster with his aeroplane and North Pole discoveries, discounting all the expeditions of both Peary and Cook, played to capacity last week at the Majestic Theatre. Docketster has many of his old time favorites in his company, including Neil O'Brien in a very funny sketch called Fighting the Flames. Last night at this house Jeff De Angelis with his latest success, The Beauty Spot, opened for a week's stay. Needless to say Mr. De Angelis scored heavily in his famous "She Sells Sea Shells" song.

The supporting company is practically the same that appeared at the Herald Square Theatre in New York during its long run there and includes a stunning chorus. Next week, Andrew Mack in The Prince of Bohemia.

James K. Hackett renewed acquaintance with his many Brooklyn admirers at the Montauk Theatre last week, where he played to good business in Ransom. Mr. Hackett has a particularly powerful cast, including Frederic De Belleville, Vera McCord, Beatrice Beckley, and Norman Thorp. Charles Klein's powerful drama of the day, The Third Degree, is the offering of this week. Judging from last night's attendance, it is sure to do his business all the week.

At the Grand Opera House last week Yorks and Adams in a musical melange, in Africa, played to good business. They are succeeded this week by Met in Ireland.

At the Crescent Theatre last week the house stock company gave a splendid presentation of that favorite old melodrama, The Silver King. Mr. Allison and Miss Fleming both added to the laurels while the staging and scenery were all that could be desired. Divorçons is the attraction for this week.

Last week Mr. Payton presented an elaborate revival of The Frodoal Son, with special scenery and costumes and with the full cast of his Bijou Theatre Stock company. The Orsola is the bill for this week.

At his Eastern District house the attraction for the past week was Texas. Minna Phillips, the popular leading lady of the company, had the little role of Texas and was ably supported by Louis Leon Hall and the entire company.

Barry was presented last night. Minna Phillips having Mrs. Carter's famous role. Bert Williams in his comedy, Mr. Lode of Kolo, filled the Amphion Theatre all last week and moved downtown to the Court for this week. The Columbia Theatre has high class vaudeville, with a complete change of bill twice a week.

Criterion has moving pictures and vaudeville: Star, Ltd. Liffers; Garey, Fada and Pollice; Casino, Watson's Best Trust; Empire, The Duckings.

The Forbes Stock company's offering for this week is Thomas Dixon's famous play, The Chansman. The attraction for next week is The Silver King.

SALT LAKE CITY.

Local Press "Club" Hold "High Jinks"—T. D. Frawley Welcomed by Old Friends.

At the Salt Lake Press Club held their High Jinks Feb. 6, presenting a highly original playlet, by A. G. McKensie, entitled The Terrible Frost. This deals with the discovery of the North Pole and involves some lively scurrying (in a musical way) between Dr. Crook and Lieutenant Querry. Four polar bears, Aurora the queen of the north, and Frigid, her daughter, besides a large bunch of unnamed others. The scene is laid at the North Pole and the time "when it was discovered." The boys were greeted by a large and enthusiastic audience, adding material to the club's exchequer. John D. Spencer staged the Polar Opera in One Awful Act, and Professor John J. McOlellan composed the music. William H. Crane is Father and the Boys 10-12 to large and enthusiastic (or hilarious) audiences. Margaret Dale, Louis Mason, Vivian Martin, and Miss

Robert Campbell announces that he is the **SOLE OWNER** of the play called **THE WHITE SLAVE**

written by Bartley Campbell, and notifies all companies and managers that he will take all measures necessary to protect his rights in said play and name, and warns the world against using the same, or permitting any other play with the same or closely similar name to be produced.

Payne, were each all that could be wished. Lombardi Opera co. 14-19 in repertoire. The Colonial had a good week 6-13, presenting Beverly of Graustark all the week to good business. Gertrude Fowler, Edith Sharpe, and Raymond Whitaker shared honors. Battle Carmontelle was clever as the colored mammy. Details of the production good. Bailey and Austin's Top o' the World 13-19. In a Woman's Power was the bill given by the Sutton Players at the Grand 8-13. Helen Barham, Agnes Loftus, Ira E. Earl, Bonnie Dainty, Cora Morris, R. T. Haslett, Don Mulally, and Fred Doty were each worthy. For Her Sake 13-19. After this the Theodore Lorch co. take this house for an indefinite run. The Bungalow was dark part of week 6-12, owing to illness of William Mack. Later part Maude Leone, supported by Arling Alaine in Madam Satan, to fair business. The return to Salt Lake of T. D. Frawley, who comes to support Maude Leone in a series of the better class of stock plays, is looked forward to with much pleasurable anticipation by the many friends he made when running the stock at the Grand some fifteen years ago. C. E. JOHNSON.

SPRINGFIELD, MASS.

Amateur Performances Packed the Court Square—Some Dates Ahead—The Gilmore's Bills.

The Calhoun Club minstrels, a local organization, packed the Court Square (twice with a performance that was professional in its smoothness, comedy and vocal ability. A burlesque circus was a big hit. Messrs. Richards, Benson, Murray, Morris, Williams, Dickinson, Sanford, Slater, Palmer and Birthe were on the ends. E. N. Richards was director. That perennial, The Drummer Boy, was given Feb. 14-16, for the benefit of the Spanish War Veterans' Relief Fund. Thomas Jefferson in His Van Winkle, The Yankee Princess without Coban, How's Moving Pictures, all revivals, came week 21-24. The new was the great New York Philharmonic Orchestra, 24, with Mrs. Rider-Kelsey as soloist. J. E. Dodson in The House Near Door 24. Miss Alina S. (matinee) Kyrle Bell in The Palace of Bricks 6 (evening). Waste 7-9. Under Southern Skies 12. The Gilmore had Rose Rydell's London Belles 21-23 and The Minister's Sweetheart 24-26. EDWIN DWIGHT.

THE RECORD OF DEATHS.

John B. Furlong, fifty-four years of age, for the past five years with the Virginia company, playing the role of Jesse Henry, died in Oakland, Cal. Feb. 13. Death was due to valvular disease of the heart. Mr. Furlong had played Allah in Mrs. Dacast, Colonel Norman in The Lucky Star, the Police Detective in Chalmers Fahlen, and Sir Evelyn Wise in The Eternal City. Edward Peet Williams, uncle of the novelist and playwright, James Lynch Williams, died in Greenwich, Conn., Feb. 23. Harry La Valle, a member of The Beggar Prince Opera company and formerly of the Boston Ideal Opera company, died Feb. 19, at Belle Plaine, Iowa. Thomas Holmes, known professionally as James Maurice, died in Boston, Feb. 23. Mr. Holmes had a sort of elastic cushion between his outer and inner skin which enabled him to stretch his outside to unusual extent. For that reason he was known as the "elastic skin" man. He traveled with Barnum's Circus for many years. John White, father of J. Irving White, leading man in The Shepherd King, died in Boston, Feb. 19. Mrs. Robert Brooks (Josie D'Arcy), only sister of Margaret Meredith, of the Bal, the Circus Gal, company, died in Chicago, Feb. 18. The infant son of Mr. and Mrs. David Wall (Margaret P. Vollmer), died in Philadelphia, Feb. 23. Frank A. Mayon, son of John Mayon, died in Jersey City, Feb. 13. For the past two years he had appeared in light comedy and eccentric comedy roles in musical comedy. He had appeared in a vaudeville sketch with his father. He was twenty years of age. Bert Cannon, master mechanic of The Gingerbread Man company for the past four seasons with Alice and Varley, died of heart failure while the company was playing in Globe, Ariz., a fortnight ago.

NOTES OF VARIOUS ACTIVITIES.

Sadie Hilton, playing heavily, invites offers for the summer and next season. Her permanent address is 50 Berkeley Street, Boston, Mass. Leon Washburn's Uncle Tom's Cabin company continues to be showered with encomiums. The attraction is now playing through Pennsylvania, which has been a hot-bed for Uncle Tom's Cabin during the past decade still big houses prevail everywhere, and the press sing the praises of Mr. Washburn's organization. Robert Campbell warns managers and all others that he is the sole owner of the play, The White Slave, and that he will relentlessly prosecute any and all infringements or any productions of this play, or any similarly named production. A large scenic studio, admirably adapted for moving picture purposes with splendid facilities for outside exposures, may be rented by addressing E. J. Brittain, 971 Franklin Avenue, Brooklyn. The Alhambra Theatre built during the past year is offered for lease at Houston, Texas. It is completely equipped and ready for business. Clara Turner and her company of players have

played uninterruptedly for ninety weeks, presenting in that time twenty-five plays. Manager Mrs. W. Jackson now wants a permanent location for his star and troupe for the balance of the season.

The Princeton University Triangle Club will give His Honor, the Sultan, at Krueger Auditorium, Newark, N. J., 33, then in the Hotel Astor, New York City, April 9. The attraction will make an extended trip West, playing at Washington, March 24, Indianapolis 25, St. Louis 26, Chicago 28, and Pittsburgh 29.

Amy Ames, a favorite with Donnelly and Girard and the Hoyt farces, is receiving flattering mention for her performance as Mrs. Fogarty in support of Mabel Hite in A Certain Party.

Mattie Webb, an actress, was taken to the Flatbush Hospital Sunday noon last for observation as to her sanity. She left her boarding house, 307 West Fourteenth Street, Manhattan, and was found wandering and acting strangely in Borden Avenue, Long Island City. She said she had had trouble with her husband, and didn't know how she came to Long Island City, as she had started for Norwalk, Conn., where she was to appear in Hoyt's Theatre.

At the first regular rehearsal of the all-child cast, which is to give a performance of Alice Jimmy Valentine at Wallace's on the afternoon of March 15, the part of Rose Lane was given to Alma Sadley, who plays Kitty in the regular production.

Henry Miller is planning to play the part of the husband in A. L. Thomas' comedy, Her Husband's Wife, which Arthur Lewis is now interpreting.

Several arrests were made at the Dwyer Theatre during a moving picture performance Sunday night of boys in the gallery who exploded torpedoes on the heads of men sitting in the front rows while the house was dark.

Edward Fourrier, scenic artist, would consider engagement with a high class stock company. He is experienced in this kind of work.

Trensdale Brothers report that business is excellent with both their man on the Box companies and expect the season to last until about June. Their companies will open about the middle of August for next season.

Clara Turner and her associate company of players opened their nineteenth consecutive week in repertoire at North Adams Monday evening. The company is up twenty-five high class plays and has met with very fair business this season, and is laying offers from some enterprising stock houses for a limited engagement for the rest of season.

While on tour with the Blanche Bates company, Wedgewood Nowell has been the recipient of two flattering offers to once more become a stock leading man at the close of his present season. Mr. Nowell's reputation in this line of work is well known by reason of his past successes and he is seriously considering accepting one of the offers, which is to head a high-class stock in one of the largest cities.

A. H. Andrews Company, of Chicago, have just issued their new catalogue, No. 31, intended to guide theatre managers and others in selecting proper chairs for their houses. Many low priced opera chairs of standard quality have been added and should interest intending purchasers. "Dept. H" should be addressed for the new catalogue.

Walter C. De Witt is requested to communicate at once with "Important," care this office, or any one knowing his address is impertuned to do the same.

AGENTS

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Married

BELMONT—ROBSON—August Belmont to Eleanor Robson, Feb. 23, in New York.

Died

BROOKS.—Mrs. Robert Brooks (Josie D'Arcy), in Chicago, Feb. 18.
CANNON.—Bert Cannon in Globe, Ariz., recently.
FURLONG.—John B. Furlong, in Oakland, Cal., Feb. 13, aged 54 years.
HOLMES.—Thomas Holmes (James Maurice), aged 46 years, in Boston, Feb. 23.
LA VALLE.—Harry La Valle, aged 50 years, in Belle Plaine, Iowa, Feb. 19.
MAYON.—Frank A. Mayon, aged 20 years in Jersey City, Feb. 13.
WALL.—Michael David Wall, aged 5 months 3 days, at Philadelphia, Feb. 23.

AROUND VARIOUS CIRCUITS

General Trend of Business During the Past Week in Dramatic Houses Throughout the East and South.

A scarcity of news seems to prevail in most sections of the country where dramatic circuits control the theatrical situation. In upper New York State the blizzard weather of the past week had a tendency to hurt attendance. Repertoire and stock attractions are desired in the far South. In Pennsylvania business seems to be good.

American Theatrical Exchange.

Meisner's managers are preparing to put out several attractions through the South next season. Twenty-five routes have already been laid out over this circuit and the new railroad building through Oklahoma and Texas will greatly facilitate such bookings.

The Three Twins played to capacity in Texas City last week.

A blizzard at Dallas last week had a tendency to hurt business. On the day this storm broke *Princess of the Minstrels* were stalled and unable to reach Wichita Falls. They were forced to abandon their performance.

The manager of the Capital Theatre, Little Rock, Ark., has cancelled all attractions for the balance of the season. The new theatre in that city being erected by Mr. Weiss is rapidly nearing completion.

The Round-Up played to very big business last week in Oklahoma. The week previous at Dallas they played to over \$1,000 gross.

All the coming attractions contemplate making Dallas a week stand next season.

C. A. Bun's Southern Circuit, Inc.

Conrad Boddan, manager of A Jolly American Tramp company, states that business is good through Pennsylvania for that attraction.

Ed. H. De Camp has assumed the management of the Star Theatre, Gaffney, S. C. S. A. Boddan having given up the lease for the coming season.

T. B. Bayles, of New Bedford, Mass., is starting on placing a stock company over this circuit for the coming spring.

The management of the Hippodrome Theatre, Johnson City, Tenn., has changed. Leland L. Hunt will take charge for the coming season.

J. J. Coleman's Circuit.

The Glass Stock company will open a Spring season beginning March 20 in Shreveport, La., at the Grand Opera House.

At Tallulah, La., the Social and Literary Club has built a modern, up-to-date opera house, which will be known as the Lyric. Tallulah is on the Queen and Crescent Railroad, twenty-one miles west of Vicksburg and fifty-five miles east of Monroe. The bookings will be done through the office.

News is very scarce, as this circuit is practically without attractions. Many of the houses will close the end of this month, and by the first of April very few will be open, which is to be regretted, as money seems to be plenty, but attractions very few.

The following attractions will play this circuit in March: The Third Degree, The Three Twins, Little Johnny Jones, Prince of To-night, The Fighting Parson, Primrose's Minstrels, Florence Davis, and J. R. Dodson in The Minstrel Next Door.

W. T. Kaskell and Co. will send one of their House of a Thousand Candles over this circuit next season.

Kilroy and Britton are arranging a route over this circuit for their big scenic production, *Cast Adrift*, beginning in October.

Daniel Boone, which made a good impression, as well as a nice pot of money through Kentucky the early part of this season, intends covering the entire circuit next season.

Elliot Dexter in The Prince Chap made a very good impression through Mississippi the past week. They had to cancel all their Louisiana time owing to the child law recently passed in that State.

The new Colonial Theatre, Trenton, Tenn., and new Tabby Opera House, Mount Sterling, Ky., will be booked through this office.

They want repertoire, stock, dramatic or operatic companies at popular prices for one or more weeks at Jackson, Miss., Natchez, Miss., Yazoo, Miss., Shreveport, La., Alexandria, La., Monroe, La. and Baton Rouge, La. The scarcity of attractions in these towns since January makes it an excellent field for such companies.

M. Reis' Circuit.

The blizzard weather in the northern part of New York last week had a tendency to keep people away from the theatres, but none was obliged to close, and, taking all things into consideration, the business has been good.

The Children of Destiny played the Writings of Shakespeare at Syracuse and more than "good." In fact, from all reports it scored a pronounced hit.

The Harvest Moon is playing the Reis time this week.

Kyrle Bellows is appearing in The Builder of Bridges this week and his success on this circuit has been noteworthy.

The Third Degree is another play that is meeting with favor and is drawing exceptionally good houses.

Madame Carle is proving as popular as ever and the Reis theatres are profiting thereby.

The Climax is still another drama to fill the houses this tour.

Next week William A. Brady's latest production, The Detective, will have its premiere performance at the Writings Opera House, Syracuse.

ors with the two stars, was J. K. Hutchinson as Donovan, the trailer. The Great Divide 20-26, followed by The Lion and the Mouse 6.

At the Circus Gal, was produced by the E. K. French Stock Co. at the Portland 13-19, and played to good business the first of the week.

Autta Allen made her first appearance here in the titular role. She is a very pleasing ingenue.

Eva Mari French does the best work of the women, and her portrayal of Bridget, billed as *Safonia*, the Strong Woman, was a good bit of character work. The rest of the cast was adequate. A Midnight Marriage 20.

At the Lyric 13-19 the Athon Stock Co. produced *Opie Reed's*, The Starbuck. The entire cast was well distributed to fit the identity of the member with that of the Starbuck's story. Business was reported good. Regeneration 20.

JOHN F. LOGAN.

MILWAUKEE.

Lola Downing Made Friends at Once—Good Bills at All Houses.

The Battle, presented by Wilton Lackaye and co., opened a week's engagement at the Alhambra Feb. 20 to a crowded house. The bill was an extremely strong one, and an excellent vehicle for Mr. Lackaye and his supporting cast.

The Awakening of Helena Richie opened a short engagement at the Davidson 21. The co. was headed by Margaret Anglin, and an excellent performance given. Commencing 14, The Servant in the House.

A Contented Woman was being given a fine presentation by the Friend Players at the Shubert, and the opening performance 21 was well attended. This play served to introduce Lola Downing, the new leading woman of the co., and from her work in this play the management seems to have secured quite an acquisition.

Lowell Sherman in the opposite part gave a very fine performance. The co. seemed entirely at home in this comedy, and all parts were well played.

Edith Evelyn closed her engagement with the Friend Players 20, and will go to New York to join her husband, Lee Baker, who is a member of the New Theatre co.

The engagement of Arthur R. Friend, manager of the Shubert, and his leading woman, Fannie Harris, was announced last week. Wedding to take place in Cleveland in the near future.

Thurston, the magician, at the Bijou, opened 20 to crowded houses, and from the seat sale indications point to a packed house throughout the entire engagement.

The German Stock Co. at the Pabst appeared in *Kean*, the occasion being a benefit for Konrad Bolten, the leading man of the co. An excellent performance was given, which was witnessed by a crowded house. The same co. appeared in *Mister Thomas* 23. The Elements on Kean at the Pabst 22 was well attended.

The week's bill at the Majestic that opened 21 is an extremely strong one, and special mention should be given to the one-act play Van Allen's Wife, well presented by Fannie Ward and co. This was one of the finest little sketches seen here this season. The entire bill was of uniform excellence.

E. W. Morrison, who was formerly a member of the English Stock Co. at the Pabst, and later at the Shubert, has been engaged as stage director of the Friend Players, and will start his engagement in the near future.

A. I. ROBINSON.

CINCINNATI.

John Drew as Inconstant George—French Opera Company Well Patronized

CINCINNATI, Feb. 28.—The attraction at the Grand this week is John Drew, who made his first appearance in Cincinnati this evening after an absence of three seasons. In his play, Inconstant George, he assumes the role of an irresponsible butterfly of fashion. Mary Boland, Adelaide Prince, Desmond Kelley, and others play well their parts. A record-breaking week in attendance is anticipated. Elsie Janis in The Fair Co-Ed follows March 7-12.

The French Grand Opera Company is at the Lyric. Crowded houses witnessed its production of *Il Trovatore* Sunday evening and Carmen this evening. The remainder of the week will be as follows: La Traviata, Lakme, La Favorita, Rigoletto, Faust, Manon, and Les Huguenots. The company has a good orchestra and a good chorus, and a week's business is expected.

Frances Starr follows in The Rastrel Way March 6-12.

Rosemary, that early romance of the Victorian period, played with success by Maude Adams some years ago, being given at the Forepaugh Players at the Olympic Manager Fish having had many requests for its production. All the Comforts of Home 6-12.

A play-acting contest was held at the Olympic, the play receiving the most votes to be produced some time in March. St. Elmo received the most votes, with Divorces a close second.

The Man of the Hour is at the Walnut. Its popularity continues undiminished and it is drawing tremendous crowds.

Mrs. Wilson of the Cabbage Patch, at the same theatre last week, proved so popular that many were unable to obtain admission. The Squaw Man follows 6-12.

The Holden Stock company is presenting this week a dramatization of Bertha M. Clay's famous novel, Dora Thorne. Margaret Neville, Gladys George, Harry M. Holden, and John Connor are playing the leading roles. There is the usual large attendance.

Manager Martin, of the Orpheum, has arranged with Julian Ellinger, whose clever impersonations of women have crowded the theatre the past week, to remain another week, giving a new line of popular songs. James J. Corbett is also on the programme in a monologue.

A. J. McNAIR.

ST. LOUIS.

Last Week's Attractions Drew Well—Bills of the Week—The French Opera Company.

St. Louis, Feb. 28.—Israel scored heavily at the Olympic last week. Constance Collier as the tortured Duchess of Orcey gave a vivid portrayal of the trying role. Graham Brown was powerful as Thibault. Edwin Arden as Justin Guitim had force and a fine reserve.

The French Opera Company held forth at the Garrick in classic grand opera selections, opening Sunday night with *Madame Butterfly*. Fierins, late of the New Orleans company, proved a powerful soprano. M. Leon Escalada sang *Manrique* with flattering results. M. Hemsch revealed a pleasing baritone. The other voices were good and clearly marked. Ensemble and chorus were finely managed features.

The Century staged The Goddess of Liberty last week for good houses. The work of Sallie Fisher and George Parsons in the musical comedy was well done. Miss Fisher as Phyllis Crane, Mr. Parsons as Lord Jack Wyngate. Songs and support were good.

The Squaw Man played the American, with Frank E. Pettley in the title role. Pettley does well, but is a bit restrained. Mabel Van Buren portrayed charmingly the part of Diana. Nat-u-ritch was well played by Phyllis Morton. The company was on the whole, capable.

The Imperial Players presented a revival of Dr. Jekyll and Mr. Hyde. William Jossely impersonated metamorphic Doctor to great success. Ethel Clifford appeared as Sibyl. The other players were advantageously cast.

Havlin's put on a stirring drama, Young Buffalo in New York, to its usual good business.

The company he in Angel Gulch, Ariz., and in New York. The company was capable.

Bills this week: *Lyric* The Love Cure; Century, *Brewster's Millions*; Garrick, *William Faverham in Herod*; Imperial, *Imperial Players in Charlotte Temple*; Havlin's, *Montana*; American, *David Higgins in His Last Dollar*.

FREDERICK L. DOYLE.

MONTREAL.

Henry Kolker a Favorite Here—Lillian Allan in a Clever Character Sketch.

Large audience greeted the return of G. P. Huntley in *Kitty Grey*. Mr. Huntley as the Earl of Dulton was just as funny as ever, and kept the audience in constant good humor.

Charles Angelo repeated his hit as the King of Illinois. Gladys Oliver was a charming Kitty, and Eva Keller a fascinating and lively Dinah. Leslie Gaze did good work as Earl Dinfield, and James McElhenn contributed an amusing sketch as the Illinois waiter. Grace La Rue in *Mollie May* 21.

Alla Nazimova opened to a big house at the Princess 21. In The Passion Flower, Madame Nazimova proved herself, as always a perfect mistress of her art, and received capable support from her co., notably from Henry Kolker, an old favorite here, and Brandon Tynan. She appeared in her old success, The Doll's House 24, 25, and gave a splendid performance of Nora. Eddie Foy in Mr. Hamlet of Broadway 28-5.

Severely dramatized from the sequel to *Granata*, was the bill at the Francine: It is the usual mixture of character studies and modern slang which characterizes plays of this type. In imaginary kingdoms, where ancient customs hold sway and up-to-date Americans invade them. The chief roles were in the hands of Edwina Martin, Justina Wynne, Lawrence Everett, and Edith Berwyn. Lillian Allan Devere gave a clever character sketch of the old negro servant. Checkers 28-5.

Nick Carter, dramatized from the well-known detective stories, was the bill at the National. Thrilling situations as would be expected, full of by the co. there was some fine chances for scenic effect which are also taken advantage of.

At the Academy the amusing farce, *Monstrous La Directeur*, was the bill, with the leading roles of the susceptible railroad magnate and the charming young girl in the hands of Paul Marcel and Mlle. Rosillon. Saturday 28, will be a benefit to M. Paul Marcel, when a special programme will be given. The popular prices have proved such a drawing card at the Academy that the R. H. O. sign has been out frequently and the season has been prolonged indefinitely.

W. A. THREMAINE.

SEATTLE.

The Merry Widow Was as Charming as Ever—Phillip Sheffield at the Seattle.

At the Moore the attraction was The Merry Widow Feb. 13-19, which drew large audiences, and gave the same satisfaction and enjoyment as on its former visit to this city last year, since which time the personnel of the cast has undergone some important changes. Mabel Wilber in the title role and George Damerel as Prince Danilo were given a good reception, and the other members of the cast rendered excellent support. The production was elaborately staged and costumed. Seattle Symphony Orchestra, matinee, 20. Henry James in repertoire 20-22. Charles B. Hanford in The American Lord 24-26.

Patience 18, under the auspices of the Schubert Club of this city, made such a hit at the Grand during the latter part of the previous week, that it was repeated at the Alhambra by special request; and the attendance was large. Suzanne McArdle in the title role displayed excellent vocal talent, and won favor. There was a good representation of local talent in the cast, which was further strengthened by the effective support of some former members of the San Francisco Opera co. Dark 13-15, 17-19.

At the Grand Brewer's Millions 13-19 drew medium and large audiences, which showed their appreciation by liberal applause. Royal Tracy in the leading role acquitted himself with skill and ability. In the cast were Morgia Lytton, Louise Sanford, Gus Christie, Richard Webster, and others, who contributed to the success of the performances. As the Sun Went Down 20-22.

The offering at the Seattle was held by the Esmey 13-19, which played to houses averaging fair business. In the cast were Phillip Sheffield, Robert W. Lawrence, Lea Lindhard, Brenda Kelton in the title part, Olive Williams, D. Taylor, L. Brigham, Percival, and others. The Cow Puncher 30-26.

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The

PLAY NEWS OF CHICAGO

**Dick Whittington Reopens the Lyric and Proves Entertaining—
Grace George Well Received in A Woman's Way—Fine
Production of Polly of the Circus—Gossip.**

(Special to The Mirror.)

CHICAGO, Feb. 28.—Grace George is playing her annual engagement at the Grand Opera House in her new comedy, *A Woman's Way*, by Thompson Buchanan. The press has been generally enthusiastic over her acting in this play, which gives her opportunities similar to *Divorced*, and the cleverness of the author has been appreciated. The audiences have been large and evidently as well impressed as the critics. As played at the Grand Opera House, the merit of the piece is hidden in some instances by improper selections for the parts. But, of course, Miss George's Mrs. Stanton is always an achievement of the nicest judgment and of unusual talent. C. Aubrey Smith plays Howard Stanton with ease and considerable authority, but his portrait has always carefully finished in detail. His natural manner is somewhat after that of John Drew. Jack Standing fits into the part of Oliver Whitney well. In many respects he is the most satisfactory actor in the support, though Edward Crosswell as Lynch, the reporter, is among the best. If not the best, stage reporter the writer has seen, and the writer spent many years in that field of activity. Louise Rial's Mrs. Stanton was most interesting and admirable. Henry Miller, Jr., who has been fairly well known in Chicago's newest (redecorated) theatre, the Lyric, formerly Great Northern, has been on view for a week, as well as Dick Whittington, the extravaganza selected for the reopening. The new appearance is rich and graceful. The pretty young women who are agreeable and the smiling young women candy sellers are coaxing and persistent. Like maidens in leap years, they are not at all inclined to take no for an answer. They retired regretfully to the back aisle when the curtain went up. As for the reviews had said, there was a bit of everything in Dick Whittington, and the general effect was entertaining. Louise Dresser's blonde beauty was appreciated by both sexes, and her ingratiating manner and cleverness made her unusually popular. In the Scottish costume she drew such a picture that the audience kept demanding encores. They wanted to get another look. Ethel Green, playing Dick Whittington, was a neat and graceful figure of a boy. Her singing voice, except the highest notes, which a Bob could not get good, and her songs went well. Jess Dandy made Alderman Fitzwarren a conspicuous character with considerable comedy elaboration. Albert Grady was clever as Dick's cat, and other popular members of the big company were Harry Clark and Dorothy Webb, Frank Byron, Louise Carver. The production comprises many scenes and some of them were especially handsome.

Following Dick Whittington at the Lyric, Frank Daniels may be seen in *Hook of Holland*. Frances Starr, who played *The Star* at the Garrick, is beginning March 14. Her leading man is Edwin Robbins, who as Edward B. Haas, was for several seasons the idol of West Side as the leading man of the stock at the People's Theatre. Later he was leading man for a season at the Bush Theatre.

Lois Keiso, who was the Perkins, Jr., of the *Homecoming Trail* this season, was engaged by Lew Fields last week for the part of Pettigli in *Tillie's Nightmare*. The production, after a successful engagement in Cincinnati, is now on its way to Broadway.

The Whittier is dark this week following the departure of Grace La Rue and Molly May. A production which has had several names and is to be made soon at the Whittier by Will J. Block, John Hyams and Leila McIntyre are announced as the stars of the company.

Magda Foy, of Chauncey Olcott's company, is in the city with her husband, F. C. Foy, who has one of the principal parts in *The Star* at the American. Magda Foy will join the Olcott company for the McKivick's engagement, which will begin Easter Sunday.

R. H. Burnside, A. Baldwin Sloane and Glen McDonough were in the city last week, consulting with Lew Fields about his new production, *The Summer Widower*.

Midward Adams, manager of the Auditorium Theatre, will retire from that position this Spring. He will also retire from active life and go on a trip around the world. In 1889, when the Auditorium was being completed, Mr. Adams began his duties as manager, and he has been continuously in office since. Before 1889 he was manager of Central Music Hall for several years. He has, therefore, spent a generation in the theatrical and entertainment circles of Chicago, but he is still a comparatively young man.

He was born in Kentucky and came here as a boy. He has the affable manner of Kentucky gentlemen, and his genuine geniality, as well as his tact, have been factors of his success. Through his position as manager of the house of grand opera in Chicago for a quarter of a century, and the theatre where the greatest artists have appeared in concert, and where the Theodore Thomas Orchestra had its home for many years, Mr. Adams has met most of the famous stars of the musical world since the 60's. He has many testimonials of friendship and esteem from them.

He has been honored and decorated by several of the monarchs of the world, and the president of France. He has represented several foreign governments here. At present he is the consul of Spain. A very large number of people in Chicago will regret that time in its passing, with the changes it brings, has caused his retirement. A new regime, that of the Chicago Grand Opera company, is about to begin at the Auditorium, and Mr. Adams resigns the opportunity to become a gentleman of leisure, which Fortune has enabled him to be for the rest of life. The severance of his relations with the Auditorium will be noted with interest by a great many friends throughout the country and abroad.

In sharp contrast with the practice of skinned casts in playing Broadway successes for "popular-price" theatres here and country elements, Frederic Thompson is giving the public a treat at McKivick's in *Polly of the Circus*, with a cast as good, if not better, than at the Illinois. The rest of the production is all of the first class too. There was a very large audience Friday night, and there were the best of reasons to predict that the completed engagement would prove one of the most successful and profitable of the season at McKivick's. Ida St.

Leon is a charming little Polly. She is good in acting, and she gives the part a true circus touch which it never had before. She walks a tight wire and rides a baroque horse in the ring. Karl Ryder is big, kind and convincing as the pastor. Charles Lamb as Jim, the local carver, is rational, right sympathetic and convincing. David R. Young is almost equally praiseworthy as Deacon Strong. Kate Jepson is capital as Mandy Jones, and Mary Helary as the circus proprietor. Harry Lane is good as the clown, and Ellen Goodwin as Mrs. Willoughby. The closing scenes are lively and elaborate, with a view of the departing circus and the close gets a big special round of applause as usual. On all sides one can hear the audience remarking, "Well, this certainly is a good piece!"

Classmates was played fairly well at the National last week. Norman Hackett was good as Duncan Irving and Ernest Wilkes as Bert Stanford. There is a new manager at this theatre, John P. Barrett. He succeeded Edwin Clifford, who is giving all his time to productions in which he is interested.

Treasurer Asher Levy, of the Garrick and Lyric, has appointed two assistants at the Lyric, Milton Kusell and Merrill Smith; and Daniel Collier, John Reidy, retained, and Daniel Collier.

Charles P. Elliott has rejoined W. A. Brady's staff as manager of one of his companies.

The death of Clay Clement was a great shock to many friends in this city and especially to his intimates at the Press Club, where he was at home for a number of years.

at home for a number of years. The wife of George W. Lederer, manager of the Colonial Theatre, left for New York last week to begin a vaudeville engagement at the American. She will sing four songs.

The last concert of the season by George Hamlin, the tenor, brother to Harry Hamlin, manager of the Grand Opera House, and one of the owners, was given Sunday.

The annual benefit of the Actors' Fund will take place in the Auditorium Theatre, March 18, at the La Salle, has been in a hospital, recovering from an operation for appendicitis. Her place has been taken by Irma Pritchard, except in the Apache dance, which was done by Grace Lane with Mr. Smith.

Harry Corson, Clark, who has not played in Chicago for a long time, is in Sam Bernard's company at the Garrick.

Colla Campbell has resigned as stage director of the College Theatre. His successor is Charles D. Brown.

Louis Mann will be seen at McKivick's in April in a new play, *The Dreamer*, by John P. Bitter, says one announcement. Another says that he will appear in *The Man Who Stood Still*, the play which has the same name.

Walter Jones, the comedian, may be back at the Garrick in the Spring in *Going Home*.

The new stock company at the Elton, presenting melodrama chiefly, under the direction of George Klint and Frank Gassner, include Richardson, George Klint, Ned McKeloe, O. H. Johnston, Helen Vaughn Jackson, Lavinia Tomann, Hazel Rice, Jane Hampton, Jack Montague, and Joseph A. Mason.

Thomas Swift, the young comedian of the Academy Stock company, invited comparison with Harry Clay Blaney as Willie Live in *The Boy Detective*, and stood the test well. His activity was not so pronounced, but he gave a popular performance. Isabelle Handolph was capital as Madge. Maria Elliott was good as Blatz and Lew O. Hart did Wilcox. It was a popular bill.

Ruthie Mae Hamilton, leading woman of the Criterion stock, will soon be seen at that theatre as *Marionette* in *Pastel*, upon which Hal Brizzen, the capable young stage director, is putting much extra labor. George E. Cole, the comedian of the company, has taken up his pen and contributed "Cole Duet" to several issues of the *Criterion Journal*.

Antonio Malaro, the Italian actor, has been in the city for a week at the Italian Theatre on the west side. He played in *La Locandiera*, by Goldoni, Monday, and a party of Chicago's Four Hundred went over to see him. The full name of the play was in Teatro Garibaldi de Humboldt Avenue, or something similar.

Director Arthur Collins, of the Drury Lane Theatre, London, England, was in town last week and at the Lyric, watching Dick Whittington, which he produced in the English metropolis.

The bills this week: Garrick, Sam Bernard; Olympic, Fortune Hunter; Studebaker, Fourth Estate; Colonial, *Such a Little Queen*; Illinois, *Seven Days*; Grand Opera House, *Grace George*; McKivick's, *Polly of the Circus*; Powers, *Marie Tempest*; Cort, *Girl in the Taxi*; Lyric, Dick Whittington; La Salle, *Flirting Princess*; Chicago Opera House, *Miss Fatsy*; Princess, *Miss Nobody*; Harland, *National*; Arizons, *Crown*; Classmates; Academy, *Queen of the Highway*; Elton, *Brothers Byrne*; Criterion, *No Mother to Guide Her*.

There is a new bill at the Colonial this week. Channing Pollock's *Such a Little Queen*, with Elsie Ferguson, Marie Tempest, comes to Powers.

SAN FRANCISCO.

**Mantell's Engagement a Very Successful One—
Good Bills at All Houses.**

Robert Mantell and Marie Booth Russell completed a most successful engagement at the Columbia Feb. 27. The good work of this co. has attracted more than usual attention here and much praise has been given by both press and public. Lombardi Grand Opera co. opens 28.

The Van Ness ended an artistic engagement 27, Blanche Walsh being the star. On the evening of 21 McIntyre and Heath opened in El Hayti, to a very large audience, which was much pleased with the Black-faced veteran comedians, ably assisted by Jane Burby. The Princess did nicely with Lonesome Town, Kolb and Dill still being the stars. The Merry Widow and the Devil Burlesques will replace the last named comedy 28.

The Alcazar finished a star run in *The Man*

of the Hour, the engagement having lasted two weeks instead of one, as first intended, and notwithstanding the Lenten season business was good at this house, while other places of amusement seemed to be affected by the holiday.

The Savoy had a strong week with *The Virginian* and on 30 *The Night of Way* was offered.

Florence Roberts and White Whittlesby attracted at the Novelty. The Transformation having been changed to in Gloria. A very capable co. assisted.

Schumann-Hoink sang a return engagement at the Garrick as tunefully as before.

The Shriners took possession of the Princess 15 and much noise was the order of the night.

Georgiana Strauss, of the Lombardi co., was entertained by friends in this city 18.

A. T. BARNETT.

SPOKANE.

**Andrew Robson and Harry Maitland Made
Good Impression—Gossip of the Week.**

Oiga Nethermole, supported by Harrison Hunter and a capable co., played to his big house. The writing of the play, *The Second Mrs. Tanqueray* and *Sapho* at three performances in the Auditorium Feb. 15, 16. Miss Nethermole's new play scored a distinct hit. Myrtle Kyra, pianiste, gave a recital under the direction of the Wagner Club the evening of 17 and was well received. Spokane Symphony Orchestra matinee 20. A Stubborn Cinderella 24-26. Louis James 27, 28. Schumann-Hoink 7. Charles B. Hanford 8, 9. Mrs. Leslie Carter 10-12.

Andrew Robson and his co., including Brun Johnson, scored in *The Wolf at the Spokane* 13-19. The big scene between Mr. Robson and Harry Maitland was well worked up. His business, *Brewster's Millions* 20-26. Wildfire 27-8. *The Great Divide* 9-12. *The Lion and the Moon* 13-19.

Harry C. Hayward, manager of the Auditorium, who served as a member of the Legislature of Washington last year, declares he has no desire to return, although his friends say he must do so.

Andrew Robson, appearing in the Spokane at the head of *The Wolf* co. the week of 13, has completed an oil painting called "His First Victory." The picture is of a Roman gladiator in the ring, standing with his foot planted on the breast of his conquered opponent. J. Callahan, assistant property man at the Spokane, was the model.

Mabel Daulton, a soubrette and character actress, is a granddaughter of the age of thirty-six years, her daughter, Hazel, wife of Robert Murphy, having presented her husband with a girl baby. Mrs. Murphy is the counterpart of Evelyn Nesbit Thaw. Miss Daulton joined the profession in Seattle upon the advice of "Dad" Russell, manager of the Alhambra and Seattle theatres, and her first engagement was with Murray and Mack. She went from there into several other musical comedies and was two seasons with F. C. Whitney in *When Johnny Comes Marching Home*. Then she went into vaudeville. Coming through Spokane when she and Hazel were on a sister tour, she joined the Jessie Shirley Stock co.

E. A. Paine, manager of the Empire Theatre at Sandpoint, Idaho, created no little sensation the other day. To win a bet of \$500, he had boys distributed all over the city to give a bill to every purchaser of a ticket to the attraction. He guaranteed that every bill would be genuine. Mr. Paine's bet was that not more than 100 tickets would be sold.

Eleven former residents of Forest City, Iowa, who were there with John Miller when it was a little child, had a reunion on the stage of the Orpheum the evening of 18. There was a supper party afterward and the hosts and their guests talked 'bout the happy days in Forest City until 11, the next morning.

W. E. MCNEA.

TOLEDO.

**Elsie Ferguson Made a Charming Little Queen—
A New Stock Company at the Auditorium.**

Elsie Ferguson in *Such a Little Queen* was the attraction at the Valentine Feb. 21, 22, and was greeted by large and enthusiastic audiences. Miss Ferguson played the role of the Queen with an unlooked for charm. She was naturally sweet, imperious, but always intensely human. Grace Van Studdiford in *The Golden Bachelor* 24, 25. Fritz Scheff 26.

School Days with that clever little comedian and violinist, Herman Timmerberg, and a capable co., was a strong attraction at the Lyceum 20-26 that drew capacity houses. An extra matinee was given on Wednesday, Mrs. Wings of the Cabbage Patch 27-2. Uncle Tom's Cabin 3-5.

At the Auditorium Mabel Hite in *A Certain Party* was greeted by fair houses 18, 19. Eddie Foy in *Mr. Hamlet* of Broadway opened to good business 22, 23. The entire house was sold out Wednesday evening to the committee who are entertaining the Ohio Hardware Association convention. Violet Allen 4, 5.

A stock co. is to be installed at the Auditorium, and will give a performance every evening when there are no Schubert attractions billed. No plays will be given Sundays at the Auditorium, on that night belongs to the new boys, under the contract signed by Manager Otto Kilmer with the directors of the Newboys' Association. When a Schubert attraction comes to the city the stock co. will play surrounding towns. Mabel Howland will be the leading lady of the co.

Facing the Music was well played by the Payne Stock co. at the American 30-35. The Little Minister 27-5.

Charles B. Arnold's Serenaders at the Empire.

R. M. HERR.

TACOMA.

**A Dull Week Here—Plans for Reopening of
the Savoy with Stock.**

The week of Feb. 13-19 was not a particularly notable one at the Tacoma. Maude Powell, violinist, appeared at an afternoon performance 13, and as the Sun Went Down was the offering that evening. Katha Williams had the leading role, and was well received. Myrtle Kyra's piano recital 14 pleased good house. Amateur performance 17, 18 occupied the attention of their many friends, with a production called *Compland*. The proceeds were donated to the Children's Industrial Home.

It now seems probable that the Savoy will be rented and repaired to conform to the building laws of the city, and when finished opened with a stock co.

FRANK B. COLE.

OMAHA.

**An Old Favorite Well Received at the Boyd—
Louis Mann Delivered a Lecture.**

King Dodo was the offering at the Boyd Feb. 17-19. This old favorite was well received by a good sized audience. Louis Mann in *The Man Who Stood Still* made an excellent impression, and was well supported 20. Lillian Russell, accompanied by a well balanced co. in *The First Night 21-23*. The star did the little that was required of her to the evident satisfaction of the audience, and special credit is due Dignity Bell as the irascible parent. Business was quite light, due partially to severe weather, and undoubtedly partially to the fact that the price of seats was raised for his engagement, the advisability of which is certainly doubtful.

William H. Crane 24-26, after which the house reverts to the Woodward Stock co., which opens a long engagement commencing 3; the first week's bill being *The College Widow*.

The Krug offered *The Little Homestead* 17-19, and this piece was fairly popular and did a good business. The House of a Thousand Camels opened a half week's engagement 20, to the usual large Sunday audience. The co. was an adequate one, and the scenic effects excellent. In Wyoming 24-26, Elmo and the Newby-woods and the Baby dividing week of 27.

Manager K. L. Johnson had *The Star and Garter Show* at the Gayety 30-32. The burlesque is called *The Fantastic World*, and was well received. The vaudeville offering of Murray, Livingston and co. called *The Man from Italy*, is the best thing of its kind seen at the Gayety this season. The William Grew Stock co. will give *Salomy Jane* 26, and *The Marathon Girl* take up the regular programme 27-4.

There has been a brisk demand for seats for the opening performance at the Brundage & the attraction being *Arsene Lupin*.

During one of the most intense situations to the play, *The Man Who Stood Still*, a disturbance arose in the gallery at the Boyd Sunday night. Louis Mann stopped the performance and gave the unruly ones a lecture on theatrical etiquette that was fine, stating that while the players owe a duty to the audience to give the best they have, the audience likewise owes a duty to the players, that of polite and considerate attention. Mr. Mann went on to state that a patron of the theatre, who by whispering or unruly conduct, annoys the players is just as much to blame as if he should go into an artist's studio and log the painter's elbow. The audience thoroughly enjoyed the sentiment expressed by Mr. Mann.

Mayor Dahlman has offered Manager Broad of the Krug, the position of *Blancher House* Inspector, which, if he accepts, he may take up in addition to his present duties as theatrical manager. The Mayor made this offer to Manager Broad, not on account of his familiarity with the Krug, but on the Texas Street, and in Wyoming. But for the reason that the Mayor is a graduated veterinarian. J. KINGWALD.

DETROIT.

**Mabel Hite's Engagement Excited Interest—
Laura Buckley in Awake at the Switch.**

Manager Richard H. Lawrence, of the Garrick, reports that this in his state in the week of the second attendance in the city is to be congratulated on being so extremely fortunate with his bookings. Sam Bernard Feb. 31-36 in *The Girl and the Wizard*, succeeded Marie Dresser on the same stage as a mild provocation. J. Hartley Manners has since then been a visitor that visits him to a sister, but after all, it was the Bernard interpretation, which was responsible for the contagious humor. A number of well known people were seen in support, including Kitty Gordon, Patricia Collins, Harriet Standen, Mattie Lorraine, Harry Carson, Clark, William Russell, and Charles E. Burrows.

Considerable local interest is manifested in Mabel Hite's appearance next week in *Lady and Co.* a production of *A Certain Party*, which has its premiere last week. Mabel Hite is a new boy versatile, she will prove in making the step from musical comedy and vaudeville to legitimate. Mike Donlin and John F. Kelly will be seen in support. Other attractions announced for early appearance at the Garrick are Walker Whitehead in *The Missing Link*, J. T. Powers in *Harvans*, and *The Ball of Brittany*.

In a Pool There Was at the Detroit Opera House 31-36. Robert Hilliard gave a powerful and intelligent portrayal of the descent of the man.

At the Temple 31-37, Margaret Moffat and Co. offered their ingenious vehicle, *Awake at the Switch*. The sketch shared honors with Laura Buckley in her original impersonations, and the Carson Sisters as the *Flying Butterflies*. Next week, George Neban and players in *At the Sign of the Cross*.

A. G. Field's Greater Minstrels crowded the Lyceum 30-36. This year's offering was useful and well dressed. Next week, in Old Kentucky.

Manager J. M. Ward, of the Gayety, offered *King Dodo* at the Lyceum 30-36, which was in keeping with the standard of the house. Next week, *The Serenaders*.

Minor's Americans were at the Avenue 30-36. Laura Bennett, champion female wrestler, was an added attraction. ELYA A. MARGOL.

DALLAS.

**Victor Morley and Bass Clifford Shared Honors—
Pauline Perry's Personality Pleased.**

At the Opera House a two nights' performance of *Forty-Five Minutes from Broadway*, a very good one, played to fair sized audiences of both performances. This was followed by *Trimes*, an excellent production with a most capable co., and greeted by enthusiastic audiences on a four nights' run with one matinee. Victor Morley and Bass Clifford carried the leading parts most successfully, and it is but fair to say that they did the original New York principals to best better in its leads than was this co. headed by Morley and Clifford. Many present having witnessed performances here and in New York.

The Climax Feb. 31, of Joe Weber's production, gave a most finished performance, and was enthusiastically received by a splendid audience. Pauline Perry, in the sole feminine role, captivated every one by her charming and fascinating personality. Carney Christie, from the original New York production, played *Pietro* most pleasingly, while Albert Vandenberg and Robert Turner finished out a very well balanced cast. *Princess Minstrels* 22. David Belasco presented *The Girl of the Golden West* 23, 24. Marie Cahill in *The Boys and Betty* 25, 26. This to be followed by Wright Lortimer in a new run of *The Shepherd King*. L. LEE LAUDMAN.

THE STAGE CHILDREN CONTEST

The Event of the Week in Boston—Hearings on the Proposal for Freedom—Sir Charles Wyndham, Lotta Crabtree, H. C. Barnabee and Others Appear—Bills of the Week.

Boston, Feb. 28.—Theatrical folk in Boston had the centre of attention last week, and yet it was not in the theatre at all. The State House was the place, for there a fine, dignified and what ought to be a most effective move was made to secure an amendment of the Factory act which bars from the stage all children in evening performances. The managers have had petition available for patrons who wished the law amended, and they presented a ponderous petition bearing 40,000 names or more, all of the best folks in the State. Then the leaders of the stage came to the hearing to speak before the committee, and they showed how stage children grew up into honored and respected actors. Sir Charles Wyndham gave the occasion a dignity and an international aspect of prominence. Lotta made a specially favorable impression by the manner in which she told how she began as a girl and traveled, not in cars, either, she said. Now she is a millionaire, and owns some of the best property in Boston. Charlotte Hunt, the former leading lady at the Bowdoin Square, barely cut from her constant work since a stage child, was thoroughly convincing by her words. Francis Wilson, who came on to Boston the Sunday before, and spoke with J. H. Dodson at the Hotel, came on again and spoke to even greater advantage. Henry Russell, urged for the cause of art, and spoke of the ridiculous specimen of Madame Butterfly played with a wax doll. Henry O. Barnabee, the veteran comedian of The Bostonians; Eleanor Moretti, leading lady of Ben-Hur, one of a family of talented stage children; Jay Hunt, the stage-manager; M. Douglas Flattery, and many others urged their case with point and effectiveness.

President Eliot, former head of Harvard, and Bishop Lawrence were the trump cards of the opposition, but only conventional arguments were used, the only exception being that one said that when a woman of sixty could succeed, why could not one even younger simulate childhood? The labor folk opposed the amendment on the ground that it was a step to break down the child labor law. The committee has the bill, and no report has yet been made.

Another hearing was on the proposition to amend the law so that actors would not be arrested on a mere process when they were about to leave the State. That would obviate the necessity of having actors leave the theatre over the roof tops, when there were shortfalls at the door waiting to collect. Lotta Crabtree, who had been waiting for the man to play a Boston engagement as to make such a collection. The White Hats, especially, want the amendment made to the law.

A third law hearing about exempting stage children from last year's attendance at schools went over, for if the other bill dies, this will be superfluous. Surely, all in all, the limelight has been on the stage, and yet the managers have not made a cent out of it.

Henrietta Crossman was the chief of the newcomers in town to-night, opening at the Hollis after moving from a year of absence, and appearing in Shamus, which was one of the best works that she has ever given at the Boston stage, and shows her skill as a redneck comedienne.

Is Matrimony a Failure? is the play at the Majestic this week and it is answered by the leading members of the cast. Louise McIntosh and Robert Rogers, who have long advertised in The Mission joint engagements only, continue their turtle-dove happiness under the Belasco regime, and incidentally make big hits.

John Craig makes his second new production for the first time on any stage at the Castle Square and again makes a pronounced hit by the event. The piece is The Spitzire, Edward People's dramatization of his work, and it is an admirable piece in every way. Mr. Craig has a fine part and May Young is back after a long vacation that was well earned.

Sir Charles Wyndham is in the second and last week in The Mollusc at the Colonial, where he has proved that four actors, if they are good, can draw as fine houses as four hundred.

Rebecca of Sunnybrook Farm is in its final week at the Tremont, where it has proved a winner of a mint of money, especially at the matinees. Maine night was observed with dignified present to start off the final week.

William Dodge has no idea of departing, and at the Park Theatre from home is attracting just as large audiences as ever, which is quite remarkable at the opening of the third month.

Ben-Hur is in its final fortnight at the Boston, still drawing fine audiences with its chariot scene and other spectacular features. The Midnight Song, at the Shubert, continues to have a monopoly of the musical show business in town, and business is big as it has ever been since the show came to the new house.

Vaughan Glaser has had a cordial reception at the Globe with the dramatization of St. Elmo, which has appealed especially to the readers of the old time novel. Leonard Bradley's return has been one of the welcome features of the engagement.

On at the Grand Opera House in the Bishop's Carriage, which has been notably well received here in stage companies has a desirable combination presentation, with Stephanie Longfellow in the leading part.

Paris by Night, with Mina Minard as star, heads the bill at Keith's. The Four Men are the headliners at the American Music Hall.

Burlesque attractions of the week are the Behman Show—most popular of all to reach Boston—at the Gaiety, Washington Society Girls at the Howard Athenaeum, Star Show Girls at the Columbia, and Bon Ton Burlesques at Waldron's Casino.

This is the week for the devil at the Back Bay Opera House, for both versions, Medea and Faust, are in the bill. There are no new productions, but Lotta is given for its farewell. They were the last of the performance of Lotta last week, for Jankowska was taken ill shortly before the performance; but Bronska was reached by telephone and sang the part without rehearsal.

Alice Nielsen did not go up in an aeroplane last week, as was largely heralded—with pe-

tures. She was booked for Don Pasquale in New York all the time.

Quite a party of New Yorkers are on to-night to see The Spitzire at the Castle Square, with a view to possible production.

Howard Gould, the actor from Winthrop, had a momentary distinction last week of losing the largest appendix on record, 94 inches, but after jealous appendicitis experts in other sections of the country broke the record immediately.

Mrs. Margaret Deland, author of The Awakening of Helena Michie, held her tonight sale last week at her fashionable Back Bay house, with big success. She raises money for one of her private charities in this way and does it well.

There was a big advance sale for the Shubert's night at the Shubert and there was a line all day long of members of Aleppo Temple waiting to get their chance for seats. The sale was splendidly managed, and the poor speculators who were anxious to get tickets, were baffled completely.

There will be no payment in Franklin Park next Spring. Leave to withdraw was the report in the Senate on the bill permitting the use of a part of the park for the technical school.

There is a mysterious two weeks of unexplained time at the Boston between Ben-Hur and the Hammerstein opera, and a rumor that will not down hints in an authorized fashion about the Queen of the Moulin Rouge. Meantime the ministers have heard that there is a chance of one Helms performance by Hammerstein singers, and are out with resolutions of protest.

Albino Fittigaldi was elected Mayor! Summer opera companies are already out with their plans. The Castle Square will be back in the field again where they have made so many successes, and the Aborns will have a company at the Back Bay Opera House.

Frank Chouteau Brown lectured at the Twentieth Century Club last week on Scenic Art, and pictures of many of his designs for Shakespearean productions were shown.

Forcy Mackays and his wife were the guests of honor at the reception of the Boston Authors' Club at the residence of Professor Van Meech last week.

Wright Kramer, the former actor, is making a big hit here in the supplementary season of Burton Holmes' travels. He is a Boston boy and this is his first lecture experience here.

JAY BENTON.

WASHINGTON.

A Senatorial Farewell at the Theatre—Little Nemo, Andrew Mack and Other Offerings.

WASHINGTON, Feb. 28.—Little Nemo evoked the strong impression of millions testing the capacity of the National Theatre this week. Joseph Cawthorn, Harry Clay Blaney, Harry Kelly, Master Gabriel, Dave Abraham, W. W. Black, Collins and Hart, Queenie Vassar, Natalie Altie, Maud Campbell, Madeline Marshall, and Alice Harlick score strongly in parts of original and original Victor Herbert's engaging musical score is a charming feature. Next week Adeline Gence in The Silver Star.

An audience of rare distinction honored the Monday night opening of The Gentleman from Mississippi, with Thomas A. Wise and Douglas Fairbanks at the Columbia Theatre, where a theatre party by invitation that numbered the entire United States Senate were the guests at the play of Senator James Gordon of Mississippi, who is retiring from public life. Next week, Trilby Frigiana in The American Ideal.

The attraction at the Belmont Theatre this week is Andrew Mack in The Prince of Bohemia, with Christie MacDonald as an attractive and winning co-star. George Lawrence, Mildred Manning, Maude Brown, W. T. Carleton, Harold Crane, Sol Pulen, and Henry Norman are others of a capable and appreciative support.

Next week, Lulu Glaser in Just One of the Boys. Miss Glaser was the underline originally for the present week, but was changed to announce the Preston Gibson play, The Turning Point, which gave away at the last moment to the present attraction.

The Vaughan Glaser production of Willard Holcomb's dramatization of St. Elmo, with Willard Holcomb critically looking over the presentation at the Academy of Music, opens to a capacity audience. Martin A. Alsop in the title role of St. Elmo Murray and Miss Berold as Edna Earl score pronounced successes, leading a supporting company of excellence. Next week, McFadden's Flats.

Charles E. Pryor, assistant treasurer of the Belasco Theatre, is the smiling father of an eleven-pound baby boy.

A theatrical entertainment will be given at the National Theatre Thursday April 21, the date selected, in which all of the local managers will co-operate with William H. Rapley, chairman of the Washington Committee of the Actors' Fund Fair performance that will make up one of the biggest programmes ever offered in Washington for the charitable fund.

Censorship of the cheaper grades of Washington theatres and the closing of all places of amusement on Sunday in the District of Columbia was endorsed by the Washington Board of Trade in a recent communication to the District Commissioners. Pympton B. Chase, proprietor of Chase's Theatre, in an urgent announcement forwarded to the authorities, declares that he is opposed to all forms of public amusement in Washington on Sunday.

Kelly's Italian Band plays a special engagement of three concerts at the Columbia, Wednesday, March 2, Friday, March 4, and Sunday, March 6, under the auspices of the Anti-Food League. Channing Kelly, the director, has just received from the Italian Ambassador, Baron Edmund Mayor des Planches, a decoration presented by the King of Italy, Victor Emmanuel III, in recognition of his services rendered in furthering in America the cause of Italian music and musicians. The decoration is a handsome pendant bearing the royal coat of arms, carrying with it the appointment of the owner to the title of Chevalier of the Order of the Cross of Savoy, an order never before accorded an American by the reigning family.

Marcella Sembrich will be heard in a farewell song recital at the National Theatre Thursday afternoon, assisted by the brilliant young pianist Frank La Forge and the talented American baritone Francis Rogers.

JOHN T. WARDE.

PROVIDENCE.

A Week of Musical Comedy—Cecil Lean and Florence Holbrook Shared Honors.

Musical comedy reigned supreme in each of the first class houses throughout the week, and even though the Lenten season is now well established business continued good.

Bright eyes was the attraction at the Imperial Feb. 21-28, which proved a lively diversion. The piece abounds in a number of bright and tuneful melodies and the majority catch the vein of popular fancy. Cecil Lean and Florence Holbrook shared the honors and received decided signs of approval throughout the play. The surrounding cast was also excellent. The Yankee Prince 28-3. Maude Adams in What Every Woman Knows 3-5.

Walter Jones began an engagement of a week at the Opera House 28 in the Shubert's college play, Going Home. As a light and rollicking comedy the offering was in every way satisfactory. Mr. Jones was easily the feature and was in a great measure responsible for the success of the performance. Madame Marietta Oilly in Barracut 28-3.

The Shubert also carried through another successful week of musical comedy 21-28, presenting Gus Adams and George Gull in the leading roles of In Panama, surrounded by a good cast of principals. Elly Brennan scored an individual success as Rose with her excellent voice. One week's engagement coming 28-5.

The Bon Ton Burlesques paid their annual visit to the Westminster 21-28, followed by the Bowery Burlesques 28-5.

Berion Churchill and William H. Turner were the first announcements at the roster of the south Albee stock company which will be at Keith's this summer. Both have been with former stock co. here and are very popular. Mr. Churchill has been closely identified with William Faversham during the past winter and Mr. Turner has been starting at the head of his own co. The Sporting House 28-5.

Charles De Cristoforo, with his band and soloists, made their first Providence appearance at Infantry Hall 22 for two concerts. Both were very well patronized and a cordial greeting was tendered.

It is very seldom that a vaudeville act, or, as a matter of fact, any production, stays in Providence more than one week. However La Lole Fuller's Ballet of Light, with the symbolic Ballet Dancers, now playing their second week's management at Keith's, have won that distinction.

The New York Philharmonic Orchestra, with Gustav Mahler, director, and Theodore Spiering, violin soloist, is booked for a concert at Infantry Hall 28.

Ernest Krug will be the soloist for the fourth and last of a series of concerts by the Providence Musical Association to be held at Memorial Hall 25.

Some 300 students of Brown University attended the initial performance of Going Home at the Opera House 21. At intervals it was a tug of war between students and performers as to the entertaining quality, and their was no doubt in the minds of the regular patrons about the boys being out for a good time.

H. F. HYLAND.

BALTIMORE.

Genes in The Silver Star—Lulu Glaser—Hedwig Richert and Company—Grand Opera.

BALTIMORE, Feb. 28.—Adeline Gence is seen to-night at Ford's in The Silver Star. Hedwig Richert and Company—Grand Opera.

BALTIMORE, Feb. 28.—Adeline Gence is seen to-night at Ford's in The Silver Star. Hedwig Richert and Company—Grand Opera.

The Auditorium has Lulu Glaser, who appears in Just One of the Boys. The cast includes Johanna Howland, Dorris Mitchell, Irene Friselle, Edith Sinclair, Alphonse Francis, Nanon Welch, Edward M. Fayer, George M. Graham, Arthur Cunningham, Louis B. Foley, Charles Arling, Walter Lawrence, William Glaser, Harold A. Hobe and others. Baccarat will be given next week.

McFadden's Flats at the Holiday Street grove intensely entertaining to its patrons. Next week, Monte Cristo.

The Metropolitan Grand Opera company gave a double bill at the Lyric Friday night, and was witnessed by a small but enthusiastic audience. Stradella was first sung, and Slesak was again the great star of the opera, sharing the honors with Gluck. Gortis, Heiss and Muhlmann sustained their roles well, and the opera was fairly well supported by the orchestra. There was a very excellent rendition of the role of Nedda in Leoncavallo's Pagliacci, and Martin scored another triumph in the trying role of Canio. The minor roles were all well done, and Signor Fallo-Vogler conducted ably.

On Wednesday night a cast will be sung with a cast composed of Bell Allice as Marguerite and Bonci as Faust; Segorola, the Mephistopheles. The remaining roles will be filled by Gilly, Segorola, Rita Fornia, and Marie Matfield, with Podesta as conductor.

HAROLD BUTLEDGE.

NEW ORLEANS.

Cecil Spooner Proved a Strong Drawing Card—The Swain Company Pleased.

A large and competent co. presenting The Talk of New York was the attraction at the Tulane Feb. 20-28. Victor Moore was the Kid Burns of the evening, and was satisfactory in every respect. The surrounding cast was also excellent. Cecil Spooner in A Little Terror proved a good drawing card at the Crescent 30-36. Miss Spooner had long none but great vivacity and magnetism, and in fact, embellished all the work she undertook. A fair co. was with the star. Forty-five Minutes from Broadway 27-3.

The W. I. Swain co. put on The Younger Brother at the Lyric 30-36. James H. Huntley and Mildred E. Barry presented the leading roles in an intelligent manner. Madame Littlefield, Charlotte Gray, and George O'Donnell made up the principal supports, and were competent. The Thief 27-3.

Cecil Spooner in A Little Terror proved a good drawing card at the Crescent 30-36. Miss Spooner had long none but great vivacity and magnetism, and in fact, embellished all the work she undertook. A fair co. was with the star. Forty-five Minutes from Broadway 27-3.

The St. Charles Orpheum continues to present all that is best in vaudeville 21-27, with Our Boys in Blue as the headliner. An excellent bill also prevails at the American Music Hall 30-36, with Monte Cristo as the headliner.

J. M. QUINTERO.

LOS ANGELES.

Eileen Errol Took Part at Short Notice—A New Play by Newspaper Man.

One of the most pleasing attractions in the city week of Feb. 18 was Max Fisman and co. in Mary Jane's Pa, and the best testimonial of its merits was the constant large attendance. This lively comedy of Indiana household affairs has much of human interest, exceedingly bright lines, a bit of pathos here and there, two or three splendid situations, well drawn characters and a most capable playing co. Max Fisman is the keen comedian in the well suited role of Hiram Perkins, while Helen Lackey finds a most congenial part in that of Portia Perkins. Gretchen Hartman is a wonder as Mary Jane, and received much commendation. All of the many character roles were well filled, and all that is left to be said is do not miss seeing it when it comes your way. Rose Melville in Six Hopkins 20-28.

Marie Cahill finished a week's stand at the Mason 14-19 in the heraldic Betty and the Boys. Miss Cahill is always pleasing and attendance for the week was very satisfactory.

The Lombardi Grand Opera co. came to the Mason 14 for an engagement of six nights, opening in La Gioconda and finished the week with Il Trovatore. Lucia, Madame Butterfly Faust, and the famous double bill. We are promised a large orchestra and several new voices.

Thalia Magrane, who has been leading woman for the Belasco co., has left for New York to accept the lead in The Spendthrift. The call and departure were both hasty and until her successor is announced, Eileen Errol has stepped into Miss Magrane's role in The Man of the Hour, now playing at the Belasco.

The Man of the Hour just finished its third week at Belasco's and will enter a fourth, commencing 31. The demand for seats has not abated one bit and it greatly looks as though the piece would run for an indefinite time.

Manager John Blackwood, of the Belasco, has been elected a member of the National Association of Theatrical Producing Managers.

Florodora has finished its second week at the Grand and as song by Est Ferris Hartman proved a capital attraction, packing the house nightly. When Johnny Comes Marching Home will follow 20.

At the Burbank 15-19 Cameo Kirby was the bill, which packed the house for nine performances and received the praise of patron and newcomer alike for the excellent production. Every detail and scenic display were perfectly carried out. A. Byron Beasley introduced a delightful portrayal of Cameo Kirby, while Miss Nordstrom carried off all honors as Adele Randall. The balance of the co. were carefully placed where their greatest work was reached with ready response. Sweet Kitty Hellsars 20-28.

A new comic opera known as The Campaigners has just been composed by Frank Colby, dramatic editor of the Los Angeles Evening Express, with the book and lyrics written by Winfield Hoghbaum, of the Associated Press staff of this city. The comedy has reached the hands of Ferris Hartman for criticism, and if favorable will be produced by his co. at the Grand Opera House. DON W. CARLTON.

LOUISVILLE.

Edith Decker Scored a Hit—Local Talent Well Represented in the Various Offerings.

Bussell, the pianist, gave a recital to a very large audience Feb. 21 at Macaulay's, and critics were lavish in praise of the work of the great artist. The programme was a varied and well selected one. The West Point musical spectacle, The Golden Girl, was given two performances 23, 25 to overflowing houses. The music, the scenery, the costumes, and the co. combining to make it an up-to-date attraction of its kind. Eva Tanguay in The Police of 1909 will open 28.

James T. Powers and a strong co. made a hit in the musical comedy, Havana, at the Mason 21-28. Edith Decker scored genuinely in the part of Consuela.

At the Avenue Florence Gear had a good week ending 26 in Flurry Humes; co. excellent. The Lion and the Mouse follows.

During week 20-26 The Frolicsome Lambs Burlesques appeared at the New Buckingham. and Harry Hastings at the City.

James A. Camp announces the appearance here under his management 11 at the Masonic of Miesha Elman, the violinist. Much interest attaches to the coming of this great artist.

The pictures at Hopkins are attracting big business, and Manager Austin's explanatory talks are described as the real thing.

Creator and His Band is proving a strong card at the Mary Anderson. Memories of a Summer season at Jockey Club Park make the big Italian a popular favorite.

Amesbury presented Damon and Pythias at Macaulay's for a worthy charity. Miss Levy Richards made a distinct hit in the principal female part.

The death of Clay Clement came as an especial hard blow to this community, where he was well known and a frequent visitor. He was the husband of Kathleen Kerrigan, of the sister city, New Albany, Ind.

Louisville talent has been well represented at the different houses here with Minna Davis, Lee Johnson, and Marie Flynn in The Golden Girl co. and the James Sisters in a sketch. Tempest and Sunshine, at a vaudeville house, to say nothing of W. E. Harrison, the former high school boy in his own play, in Turkeyland, or of Nat M. Cartmell, the champion sprinter of the world, who is visiting his home people here.

CHARLES D. CLARKE.

ST. PAUL.

The Kissing Girl Had Big Business—Florence Smith and May Bouton Earned Praise.

At the Metropolitan The Kissing Girl Feb. 21-28, a clean, excellent musical drama was received by large houses. Amelia Stone, a new star here, and Olive Vail made instant hits with their songs. Joseph Miron and John Park were favorites as usual. The chorus was above the usual standard in looks and costumes. It is reported that the co. will tour in the season of St. Paul, as it is a very expensive production to handle. May Bouton in The Rejuvenation of Aunt Mary and Louis Mann in The Man Who Stood Still 28-5.

The Grand took care of crowded houses to see The Time, the Place and the Girl 21-28. The attraction was well put on, and the principals were uniformly good. Fred Mace as Happy Hicks was extremely clever, and pleased the audiences. Elizabeth Goodall in the character of Nurse Molly was very charming. Florence Smith and May Bouton earned their share of applause. Thurston 28-5.

GLENN A. MORTON.

THE STAGE IN PHILADELPHIA

Strike Seriously Interferes with Theatricals—Raymond Hitchcock Draws Crowded Houses—But One New Play—Denman Thompson's The New Minister—New Amusement Company.

(Special to The Mirror.)

PHILADELPHIA, Feb. 28.—One new play only, a trolley strike, with more or less rioting, and a day or two of inclement weather early in the week, were conditions not calculated to make the local theatrical managers happy. Yet these were last week's conditions, and there was nothing to do but to "grin and bear it."

Oscar Hammerstein, however, could not see it in that light and ordered the Philadelphia Opera House closed for the week. It was the only important place of amusement in the city to adopt such a policy, all other theatres remaining open, even if, as a rule, light business was the result. The Opera House will reopen tomorrow.

It would not have been surprising if all the houses had closed. Trolley service was suspended at night, owing to the disturbances which developed in different parts of the city, making it extremely dangerous to ride on the cars after 6 p.m. The situation seems to be improving, but, at this writing, I am not able to forecast what the present week will bring forth. The plan of the Central Labor Union is to call a general strike. The question was taken up Sunday afternoon and evening. If this strike is successful, its effect upon business, including that of the theatres, can well be imagined.

Excuse for devoting so much space to the labor situation here is because of its intimacy with theatrical matters. Disturbance in the former cannot but adversely affect the latter.

There were a few theatres last week which escaped the general dullness. Raymond Hitchcock's *The Man Who Owns Broadway* filled the Forrest all week, playing to capacity. The same attraction remains this week and will be followed by *De Wolf Hopper in A Matinee Idol*.

It was not a crowded house which greeted Thomas A. Wise and Douglas Fairbanks in *A Gentleman from Mississippi* at the Walnut Saturday evening, when the long and successful run of the two stars and play ended, but there was plenty of enthusiasm. It seemed like the parting of old friends. Mr. Wise, by the way, was able to resume his part in the cast last Monday evening. Taking the engagement of *A Gentleman from Mississippi* as a whole, it was, in point of attendance, one of the most successful of which the Walnut has record. Joseph E. Howard in his latest musical comedy, *The Goddess of Liberty*, comes to the Walnut to-night.

Lulu Glaser closed in *Just One of the Boys* at the Adelphi Saturday night. Attendance continued light. While the changes made in the book, together with the introduction of some new songs, were an improvement, the piece did not "take." This week, Marie Dressler in *Tillie's Nightmare*.

Her husband's wife remains this week at the Broad. Business has been fair. Sir Charles Wyndham in *The Mollusc*, comes next week. He will be followed, weeks of March 14 and 21, by *Waste*.

Going home, with Walter Jones heading the cast, comes to the Lyric this week, succeeding Andrew Mack in *The Prince of Bohemia*, which closed Saturday night. The latter's engagement was not a production one. Southern and Marlowe begin a two weeks' engagement at the Lyric next week. They will be seen in six different productions.

The Harvest Moon closed at the Chestnut Street Opera House Saturday night. It did not appeal greatly to Philadelphia theatregoers. This week, *The Queen of the Moulin Rouge*. Advance sales indicate that the two weeks' engagement may develop into a record-breaking attendance.

Ruth St. Denis comes back to the Garrick this week in a new Hindoo dance, including a new Indian garden dance, entitled *The Lotus Pond*. Performances will be given Monday, Tuesday, Thursday and Friday afternoons.

The Barrier is underlined for the Chestnut Street Opera House week beginning March 14. Robert Hilliard, the Garrick's star, next week in *A Fool There Was*. He was here earlier in the season and played to good business. Some important changes have been made in the original cast.

The annual Philadelphia benefit for the Actors' Fund will probably be held in the Forrest on April 18. E. F. Nixon will arrange and superintend the benefit in this city.

Maid Allan, who was to have given a matinee exhibition of classical dancing this afternoon at the Academy of Music, has had the engagement cancelled. The trolley strike is given as the cause.

The Girard Amusement Company was incorporated in Camden, N. J., Feb. 18, with a capital of \$5,000, to carry on the theatrical and a catering business. The incorporators are Charles Brice, William Miller and Israel Kaufman. Miller and Kaufman are proprietors of the Girard Avenue Theatre. The new corporation will put productions on the road.

Coming attractions at the Grand are *Ward and Fokes in The Promoters*, March 14; *The Yankee Prince*, March 21; *Oliver Doud Byron in The Lion and the Mouse*, March 28.

A testimonial benefit was given last Tuesday evening to Rosa Steinmann at the German Theatre. The toll was produced.

The Traveling Salesman, with Frank McIntyre and Gertrude Cobban in the leading roles, opened at the Garrick last Monday evening. It provides amusing entertainment, but does not add much to the reputation of its author, Kames Forbes.

Forbes, this is due, perhaps, to the fact that it is brought into comparison with one of Mr. Forbes' earlier plays, *The Chorus Lady*, in which Rose Stahl has made such a great success. The Traveling Salesman is not in the same class with *The Chorus Lady*. Yet it is amusing.

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East Lyons proved to be a successful drawing card at the National last week. Bertha Weib in the leading role made a decided hit. This week, the Rays in a new edition of *King Casey*. Silver Threads, with Richard J. Jones at the head of a strong cast, was the attraction at the National last week and did fairly well. Jones will be remembered for his success in *The Old Homestead* and later as a vaudeville headliner. This week, Monte Cristo.

Denman Thompson's play, *The New Minister*, was given last week by the Orpheum Players at the Chestnut Street Theatre. It was admirably acted by a cast that showed careful selection. Wilson Mace as the new minister added fresh laurels to those already won. Marlon Barney acted the part of Nance Hanson charmingly. George D. Parker was successful as Skeelska, a breezy, up-to-date youth from New York. Helen Reimer, Peter Lang, Edwin Middleton and James Daily were amusing and characteristic features of New England town life. This week, *Hall Gaine's* great play, *The Prodigal Son*.

The bill at Keith's this week is an unusually varied one, including, as it does, comedy, mysticism, as given by Mrs. Eva Fay; musical and acrobatic features, and Janet Priest and the Holland Helms, who appear in a dainty Dutch comic opera, *The Gypsy Girl of Marzen*.

Henry Gurney, well known as a church and concert singer in Philadelphia, is visiting his native city after some seasons of success in grand opera in Italy and in oratorio and festival concerts in London and the British provinces. Friends of Mr. Gurney, it is understood, will try and have Mr. Hammerstein give him a chance at the Philadelphia Opera House in one or more of the roles in which he was successful in Italy.

Philadelphia will next week see for the first time Mrs. Patrick Campbell in vaudeville. She will appear at Keith's in a 20-minute tabloid Russian play entitled *Explosion*.

JAMES D. SLADE.

PITTSBURGH.

Large Lenten Attendance—Marie Tempest in Penelope—Pierre of the Plains.

PITTSBURGH, Feb. 28.—The average attendance at the local playhouses during the present Lenten season has been quite large, and at times has exceeded the capacity of several of them, especially the Duquesne.

Penelope, a three-act comedy by W. Somerset Maugham, was presented at the Niles last week, with an all English company supporting Marie Tempest, and the three stage settings showed excellent taste and were well constructed. Miss Tempest was charming as *Penelope*; wore several exquisite gowns, which added to her attractiveness, and the spirit of her acting was buoyant and impressive. Philip Desborough as Dr. O'Farrell, Herbert Rose as Professor Gollightly, Wilfred Draycott as Mr. Barlow, Mabel Trevor as Mrs. Ferguson, and Maud Milton as Mrs. Gollightly were the principals and all gave creditable portrayals. To-night, *The Barrier* commenced a week's engagement, with Theodore Roberts and a notable cast. Underlined are Maude Adams in *What Every Woman Knows*, Mlle. Genes in *The Silver Star*, and *The Pillars of 1600*.

The Lyceum offered *Pierre of the Plains* during the past week, and the play did not seem to make much of an impression upon the audience. Severin De Deyn played *Pierre* in a convincing manner and deserved the plaudits he received. His character made a robust cooking secretant. Holding his own fairly well, and ranting and raving married his wife, Mabelle Estelle as the heroine, Jean Galbraith, had a trying and difficult role, but did not fulfill its requirements. Her efforts, however, were praiseworthy. Harry Holman, as the lay and good-natured Mart Brad, did a consummate piece of acting, which made him rank second to Mr. De Deyn. The balance of the company was adequate, and the play staged likewise. George Sidney in his new piece, *The Joy Rider*, opened auspiciously this evening for a week's engagement and will be followed by Brewster's *Millions*, and *Fluffy Rides*.

Last week at the Alvin, *Tillie's Nightmare*, with Marie Dressler and a large supporting company, drew large audiences. Dustin Farnum in *Camille Kirby* is the current week's booking, and Walker Whitehead in *The Melting Pot* is to follow.

The Harry Davis Stock company was seen in *Carmen* last week, and the production did not interest the large audience as much as expected. This afternoon *A Contented Woman* proved to be a worthy attraction, and will likely draw crowds during the week. Next week, *The Christian*.

Manager Harry Davis, of the Alvin, Duquesne and Grand, was ill last week, but is reported to-day as convalescent.

ALBERT S. L. HEWES.

BUFFALO.

Clifton Crawford Greeted by Big Business at the Star—Bills at the Other Houses.

Charles Frohman offered *Love Among the Lions* at the Star Feb. 17-19. This clever farce was well received, but deserved much better patronage.

Clifton Crawford in *The Three Twins* packed the Star for five performances 21-23, and was easily the best musical comedy seen there in many seasons.

Is Marriage a Failure? at the Teek 21-23 amused good houses, the presenting co. being of unusual excellence.

Via Wireless was at the Lyric 21-23. That everlasting favorite, *Uncle Tom's Cabin*, was the attraction at the Academy 21-23.

Williams' *Imperials* were at the Lafayette 21-23.

The Big Gaiety offered an excellent entertainment at the Garden 21-23.

During the engagement of Louis James in *Sacramento*, Cal., Otto F. Andrie was the guest of the Butler Club, and was entertained by William E. Gerber, president of the California National Bank, and Herman Gran, president of the Buffalo Brewery in Sacramento, formerly of Buffalo.

P. T. O'CONNOR.

KANSAS CITY.

William Faversham and Julie Opp at the Shubert—Leona Watson Fulfilled Expectations.

William Faversham in his magnificent production of *Herod* was the Shubert offering Feb. 21-23, playing to big business. The play was, without doubt, a wonderful study of the older times, and offered splendid opportunities both to Mr. Faversham and to his wife, Julie Opp. In the same part the star had a role that abounded in tragic moments, and Miss Opp as the queen shared honors with him. Her characterization, though difficult, was admirably done. A strong supporting co., in which numbers played an important part, was much evidence. Of these, H. Cooper Gilfe was supreme as Gadias, his characterization being one that will live long in the memory of his hearers. Burton Churchill as Sohemus, Olive Oliver as Salome, Florence Auer as Ophre, and A. Hyllion Allen as Aristobulus also deserve mention. Lew Fields in *Old Dutch* 27.

The Gilman was the Willis Wood offering 20-23, playing to good business throughout the engagement. The play with its small cast of only four characters was something of a novelty in several ways, which was only enhanced by the interesting story and the excellence with which each and every part was played. Leona Watson as Adeline was simply all that could be desired, while Howard Lange as Gelfanti, Walter Dale as Petro, and Thomas Fallon as Dr. Raymond shared in the honors. *The Land of Nod* 27-8.

The Grand had *The Newswoman and Their Baby* for the week of 20-23, playing to the usual good business. The attraction was replete with comedy of the farcical sort, and was very well done. James E. Rosen as the Baby being extremely funny. Other principals included Leo Hayes, George W. Murphy, George Howard Reed, Irving Brooks, Olga Von Hatsfeldt, and Dorothy Rogers, all of whom pleased. *The Goddess of Liberty* 27-8.

The Phantom Detective was the Gilliam attraction 20-23, playing to a big week's business. The co. was very unlucky in coming to Kansas City from St. Louis, losing on account of a broken steam pipe in the baggage car, a trained lion, a dog and several guinea pigs that were to be used in the production. This did not seem to interfere much, however, with the performance which proved highly entertaining. A capable co., headed by Oscar Briggs and Anna Kliduff, ably handled the many exciting moments of the play, while several very clever vaudeville turns between the acts also found much favor. *Human Hearts* 27-8.

The Century offering 21-23 was *The Bridgiers*, which opened to two big Sunday audiences, and proved very entertaining in all its parts, but the olio was the strongest feature, including as it did several acts, deserving of headline honors. *The Avenue Girls* 27-8.

The Marathon Girls held forth at the Gaiety 21-23, and were well received by good sized crowds throughout the week. Babetta, Anna Baitz, Leola Pearl, Clara Evans, and Billy Welp were the principals of a big co. of entertainers.

The death of Clay Clement here the early part of the week was, perhaps, quite as sad a blow to Kansas City theatregoers as to any others throughout the country, as he has been frequently seen upon the local stage. Then, too, the fact that he played here but the week before as the Dralman in *The Servant in the House* added a pathetic touch to his death.

Lillian Russell made a short stopover in Kansas City 21 to 23, coming from the South to Omaha, where she opened a half-week engagement the following evening. Miss Russell has not been seen upon the local stage for several years, and it is to be regretted that the stopover could not have been extended.

Kansas City is to have another Automobile Show in Convention Hall the week of 27-8. A late announcement is to the effect that Evelyn Blum has leased the Auditorium from the Orpheum management, and will install a stock co. there at an early date. It is said that Mary White Hall, formerly leading woman at the Woodward Stock at the same theatre, will head the new co. March 12 is announced as the opening date.

D. KENDY CAMPBELL.

COLUMBUS.

High Praise for Colonial Stock Company—Eddie Foy Proves a Strong Attraction.

The Colonial Stock co. added another success to their list with *The County Chairman*, James A. Bliss in the title role, and it was almost unanimously pronounced a success. Jim Mackler was more subtle, more convincing, more of the typical old politician than the original, and by his clever work thoroughly established himself as a popular favorite. The entire co. was in the cast week of Feb. 21, and it was almost the consensus of the production. Edwin Evans as Jupiter, Charles Brokate as Samson, Frankie Fraunkholz as the windmill agent, William Eby as Chub, Fannie McIntyre as Mrs. Jeff Briscoe, Grace Franklin Lynch as Lorena Watkins and Mr. W. W. Brown as the headliner at Keith's.

Stage Director Brokate and Scenic Artist Schel gave the play a production unattainably satisfactory in every way. Attendance all week was excellent, another demonstration that Manager James V. Howell has fooled the wise ones again.

The stock co. laid off 21 while Eddie Foy in Mr. Hamlet of Broadway played at the Colonial. Every seat in the house was sold. Manager Howell announces Viola Allen in *The White Sister* early this month.

The Lion and the Mouse, with Oliver Doud Byron, was the attraction at the High Street 21-23. The Lion and the Mouse followed. Miss Ferguson in *Such a Little Queen* attracted good business to the Southern 24-6. Mat Hansen, polar hero, is the headliner at Keith's.

JOSEPH B. HAGUE.

MEMPHIS.

Elliott Dexter Given a Hearty Reception—Some Strong Attractions to Come.

Elliott Dexter and his co. had a good reception at the Lyceum Feb. 19 in *The Prince Chap*. Paid in Full repeated last year's success, and pleased many 21, 23. The Third Degree 23, 24. Hunter Brown 25-27. The Prince of Ten-nish 28.

The Cash Girl, with May Ward as the girl, drew well for a week 21-26 at the Bijou. Stronheart 28. The Jeffersons offering for week of 20-26 was the stock co. in *The Regeneration*, which was well produced. Two Orphans 27.

WILLIAM A. SMITH.

INDIANAPOLIS.

Friends Bade the Forepaugh Company Farewell—Large Theatre Party at the Grand.

After an absence of six years, Anna Held appeared at English's Feb. 14-16 in *Miss Innocence* to crowded houses at every performance. Israel, the third Barnstien play seen here this season, followed for one performance 17, to a fair sized audience. While Israel does not absorb the interest or make the same broad appeal as *The Thief*, it, nevertheless, held the attention by its fine dramatic construction and the splendid acting of Constance Collier, Graham Brown, and Edwin Arlen in the three leading roles. *The Golden Girl* 18, 19, the third and last attraction of the week, proved an entertaining, clean little comedy with some pretty, catchy music, attractive costuming and settings. The cast included Franklin Farnum, Willard Curtis, Robert Powell, Joseph Niemeyer, Marie Firmin, and Mina Handley, who played the various roles in a pleasing and capable manner. Fritz Scheff in *The Prima Donna* 23, 24. Margaret Anglin in *The Awakening of Helena Richie* 24-26. *Kiki's Minstrels* (local) 28-3. *The Follies of 1900* 3-8.

For the last and closing week of its existence 21-23, the Forepaugh stock co. at the Park this season, was popular and did a big business during the engagement 17-19. John Larkins, the comedian, is a former Indianapolis boy, and was heartily received. The co. was delayed between here and Xenia, Ohio, by a snowdrift, and arrived too late 17 to give a matinee performance, although it was a sold out house. W. H. Turner in *The Sporting Deacon* was the entertaining attraction 21-23. *Man of the Hour* 24-26.

Black Patti and co. in *A Trip to Africa*, the fourth colored organization seen at the Park this season, was popular and did a big business during the engagement 17-19. John Larkins, the comedian, is a former Indianapolis boy, and was heartily received. The co. was delayed between here and Xenia, Ohio, by a snowdrift, and arrived too late 17 to give a matinee performance, although it was a sold out house. W. H. Turner in *The Sporting Deacon* was the entertaining attraction 21-23. *Man of the Hour* 24-26.

At the Grand, that sterling character, William H. Thompson, delighted his many admirers in a playlet, *The Pride of the Regiment*, assisted by Laurette Allen and Fred J. Webster. At the Colonial James Corbett received an ovation opening a popular and large audience that enjoyed his many clever, well told stories.

The Anderson-Kieker Co., lessees of the Grand and Majestic, will reopen the latter house 28, which closes with the Forepaugh stock co. 26, with popular price vaudeville, including four acts and moving pictures. The prices are 10, 20 and 25 cents.

The largest theatre party of the season attended the Grand 17, when the Indiana Artistic Hardware Association, a thousand or more strong, bought the entire house and attended in a body, occupying the whole lower floor, all of the boxes and most of the balcony. The remainder of the seats were occupied by their popular and big padlocks bearing the insignia of the association were in evidence.

J. J. Shubert arrived in Indianapolis from Chicago 21, and after inspecting the new Marvel Theatre, which the Shuberts will control, expressed great satisfaction with the management in receiving the finishing touches prior to the opening 28, for which Mr. Shubert will remain, with James T. Powers, in Havana. The theatre is said to be beautiful and complete in every detail, one feature being a revolving stage. Leonard Blumberg will be resident manager of the house at least for the present.

George Arlino, formerly the well known and popular trading man of the Forepaugh stock co., which ended its career at the Majestic 26, and who is now head of the Arvine-Benton stock co. at Memphis, Tenn., will return to Indianapolis about April 26 with his co. for a ten or twelve weeks' season at the Park. The management of the Park generally follows the regular season with six or eight weeks of stock, and for a time it was thought a musical stock co. would be installed, but this plan was abandoned, and Fred C. Dickson, of Dickson and Talbot, managers of the Park, opened negotiations with Mr. Arlino, and last week it was known that he had accepted for Mr. Arlino's appearance here early in the Spring. It is Mr. Arlino's intention to bring the strongest members of the Memphis co. with him, reinforced with new players of ability. The season cast last opened at the Park 21, and there was a brisk demand for season tickets.

Mrs. Walter Hale (Louise Chesser) came from Chicago 21, to spend a few days with her mother, Mrs. L. M. Chesser, on North Pennsylvania Street.

PEARL KIRKWOOD.

MINNEAPOLIS.

Cook's Stock Company Opened at the Lyric and is Meeting All Requirements.

After a week of *The Kissing Girl*, in which Joe Miron, Olive Vall, Amelia Stone, and John Park won much praise, the Metropolitan gave the first glimpse of Arlene Lupin for the week commencing Feb. 20. William Courtenay, Doris Keane, and Sidney Herbert headed the excellent cast, which included Virginia Hammond, Adelaide Stanhope Wheatcroft, and Arthur Elliott. Next week, Louis Mann in *The Man Who Stood Still*, and Mary Robson in *The Rejuvenation of Aunt Mary*.

At the Bijou Bernard Daly in *Sweet Indulgence* proved a magnetic and pleasing actor with a sweet voice, a pleasant little play and a capable co. Next week, *The Time, The Place and the Girl*, with Fred Mace and Elizabeth Godall.

The theatrical event of the week was the coming of Charles Emerson Cook's stock co. at the Lyric in *The Lion and the Mouse*. The co. has started off well with excellent business, and promises to give the latest plays available for stock. George Seale Spencer is leading man, Catherine Turner leading woman, and W. C. Mason stage director. The others include Lillian Raymond, Clara Reynolds Smith, Louise Farnum, Mabel Acker, Jane Merritt, Eva Thurston, Bert Walter, John Sherman, Clyde Benson, Bennet Kilpack, and Del de Louis. Girls will follow.

CARLTON W. MILLER.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

There was exhibited at the Fourteenth Street Theatre on Washington's Birthday a particularly offensive film—a realistic and brutally bloody picture of a bull fight. According to a trademark attached, the New York Motion Picture Company is responsible for it, but the film rental company that sent it out and the theatre or theatres that exhibit it are equally culpable. There is scarcely any difference of opinion among thoughtful moving picture men, the Board of Censorship, the public or the critics about the undesirable character of films of this kind. Only one publication has ever sought to defend them, and it is doubtful if that paper will ever repeat the defense.

Bull fights are not in harmony with our social conditions. Our people would not tolerate them. The wanton torturing of helpless dumb brutes outrages every sentiment of American humanity, and to see the thing reproduced in pictures is hardly less repugnant. This particular film in question is especially vicious in the clear view it shows of the goring of horses, apparently incapable of eluding the charges of the bull, made furious by the cruel darts that have been thrust into its quivering shoulders, while the agile bullfighters always keep nimbly out of danger. The evil of showing this film in American picture houses is intensified by the fact that it is thrust on a houseful of spectators, willy-nilly. Delicate and sensitive women and many young children are confronted with it against their will, and the damage is done before any one has a chance to protest.

Pictures of this kind and those rarely occasional ones which exhibit murders, crime and suggestive situations, with no proper excuse for their introduction in a picture story, are the ones which have appeared to justify the interference of censors in the motion picture field. Happily, the volunteer censors who operate in New York have used judgment and discrimination in passing on all films presented to them. They have recognized the demands of art on the one hand and have been free from too prudish exactions on the other. Violence and crime pictured in their true colors, with proper purposes in the motives of the stories, have passed, sometimes after toning down, while in comedies the censors have refused to read into certain stories of the French type more than the action really indicates. In a word, the Censorship Board has been broad minded and has not sought to destroy the virile quality of picture stories by ruthless pruning, and it is better so. Fiction that is entirely milk and water would have small vogue in this or any other country, and this is as much true of motion picture fiction as it is of printed literature or of the stage.

The Chicago police censors have not been so broadly discriminating. They have adopted the "rule of thumb" system of passing on pictures. Every stabbing, shooting or criminal act is cut out, or supposed to be cut out, no matter what part it may play in the telling of a wholesome story. Historical pictures, renditions of Shakespeare, and similar classical material all come under this rule. They are all one to the Chicago police mind, and perhaps this is the only way the average policeman could get anywhere at all in censoring pictures. One can imagine the hopeless confusion of the police brain if an attempt were made to consider a picture as literature or art. What is true of the Chicago police censors is true also to some extent in San Francisco and the few other places where the police have tried their hands at censorship. They have displayed more ignorance than wisdom.

Doubtless the New York Censorship Committee has approved pictures that other people, equally discriminating and broad-minded, would have objected to, and doubtless they have cut out some that the others would have passed. This is the inevitable result of the censorship principle. No two people of normal mind can entirely agree on matters of this kind. But on the whole their influence has been good and their dictum has been accepted by the manu-

facturers in the best possible spirit. The manufacturers, principally those licensed by the Patents Company, have thus amply proven their desire and determination to maintain a clean, moral tone in their picture production, while at the same time striving to add to the artistic and literary quality. No manufacturer—no licensed manufacturer, at least, and few of the others—will wantonly offend against good taste, and hence the circulation of the bull fight film above referred to is all the more surprising. It is due to the licensed interests, those connected with the Patents Company, to say that it is inconceivable that one of them would have contemplated for a moment the possibility of issuing such a film.

The uniform tendency of the licensed companies toward higher ideals, both as to morals and as to art, is one of the most pleasing benefits arising from the trade organization for which the Patents Company is responsible. The Misona, which for two years has striven vigorously to aid in the improvement of motion picture quality and tone, realizes perfectly that vastly less could have been accomplished along these lines had there been no Patents Company. The good that has come in the way of better pictures, better distribution of films and better exhibition conditions is due largely to the Patents Company and the affiliated manufacturers, and this fact alone is more than sufficient warrant for the Patents Company existence. We must judge it by what it has done, and it has certainly made good. Without destroying the healthy rivalry and competition of the individual manufacturing and importing companies, it has exerted powerful influence in the direction of better films; it has brought order out of trade chaos; it has regulated to some extent the rental problems, and has encouraged the building and improvement of more desirable theatres for picture exhibition throughout the country.

All this gives fine promise of still greater advancement that may be looked for in the future. There are many directions in which motion picture production and conditions may be elevated and improved, not only in this country, but abroad, and it may be assumed that the Patents Company and its licensees are fully alive to all these possibilities. It would be a sad thing, indeed, if this were not so. In whatever directions the Patents Company interests may next move in their efforts to regulate the busi-

ness and the profession, this writer believes that such movement will be wisely carried out and will be of increased value and benefit to the entire moving picture field. The events of the past give ample ground for this confidence.

As to the legal rights of the Patents Company to a monopoly of the business of producing motion picture films in the United States, the Misona has purposely refrained from taking sides. There is no difference of opinion among the people of this country as to the absolute right of the holders of patents to full and complete reward for their inventions. The patent laws and the copyright laws were adopted to insure monopoly for terms of years to the inventor, the author and the artist. There can be no argument about this. If the patents held by the Patents Company are potent and conclusive, the monopoly is legally and morally justified and the infringers are nothing less than outlaws, wrongfully reaping the rewards that should go to others. But as to this question of patent validity the courts must decide. This paper cannot assume to pass an opinion. It can only regret that the matter is not brought to a speedier determination. If the Patents Company's contentions be valid it is entitled to prompt adjudication and the alleged infringers should seem to take those profits to which they are not entitled. If, on the contrary, the independent manufacturers are using, as they claim, non-infringing cameras, they should by all means make haste to establish the fact. If they are responsible in any way for the delays that have occurred in bringing these matters to final decision, they are undoubtedly furnishing strong presumption that they fear to meet the issue, which is almost tantamount to a confession that they are, indeed, infringers.

In the meantime it is pleasing to contemplate that the Patents Company organization is proving its right to exist on other than legal grounds. If it shall become absolute, as it is now paramount, no menace to the future of motion pictures in America need be apprehended. It should be quite the other way, if we judge from the past as we have a right to do. Motion pictures will continue to flourish just as long as they continue to progress. To stand still is to go backward, and of this fact there is every reason to believe the Patents Company interests are fully aware.

THE SPECTATOR.

CONSOLIDATING EXCHANGES?

THE NEW GENERAL FILM COMPANY SAID TO BE FOR THAT PURPOSE.

Betterment of Conditions the Prime Purpose in View—Evils That Exist in the Present Lack of Method Pointed Out—Exhibitors Have Everything to Gain from Any Changes That May Be Made.

Various rumors have been in circulation for some weeks regarding the purpose of a new film company recently incorporated in New Jersey, known as the General Film Company. It has been pretty well understood that this company is a development of the licensed manufacturing interests connected with the Patents Company, but the most of the rumors that have been circulated regarding its scope and proposed plan of operation have been the merest guesswork. The gentlemen affiliated with the Patents Company have not talked for publication nor have they imparted their plans to disinterested persons. When approached on the subject of the General Film Company they have remained discreetly silent.

It is believed, however, that the new company may have a variety of plans to carry out for the betterment of licensed film conditions. One of these purposes may be the marketing of big special features like the coming Roosevelt film, and another purpose may be the consolidation and systematizing of the rental exchanges. It is not the understanding that the exchanges as at present operated will be wiped out or frozen out. An effort will be made, it is said, to consolidate them where they are operated in ruinous competition, and to put their management on a uniform, harmonious basis. The tendency of rival exchanges in all parts of the country to get together has been apparent for some time. It is the logic of the situation, and the connection of the new General Film Company with the exchange business would very naturally be in furtherance of that idea.

According to the most authentic information, although this does not come officially from the General Film Company, so far as its possible connection with the rental service is concerned, is being promoted for the purpose of correcting the manifest evils and conflicting conditions in the present method, or rather lack of method, of distributing and renting films. It has long been realized by the large film interests, of which the Patents Company is the head, that there must be enterprise, progress and dependable system in the rental service as well as in the manufacturing and exhibition ends of the business. Exhibitors all over the country have complained bitterly at different times that they could not get the films they desired. Certain exchanges would take their money for first-class service and then supply any old films, some of them so mutilated that they were a damage to the whole motion picture business. If an enterprising manufacturer announced a special feature, costing a large outlay of money and calculated to prove a big drawing card for the theatres, many of the exchanges would refuse to take it because it would mean a little extra cost and a certain amount of trouble, although the exhibitors would gladly have paid extra for the feature if permitted an opportunity to do so. In the matter of posters for advertising the exchanges, with a few exceptions, have been stumbling blocks. They apparently cared nothing for the exhibitor in his efforts to make his theatre and his entertainment attractive.

Another annoying feature of the present manner of distribution is the confusion arising from more than one exchange occupying the same territory. Two theatres located contiguous to each other would frequently show the same films. If this occurred on the same day they were forced to divide the patronage, and if one house exhibited certain films first the other one would lose prestige. Fourteenth Street, New York, is an excellent illustration of this evil. The same first-run pictures may be featured at different houses on the same day and yet there are frequently days when certain new issues cannot be found along the street. Saturday, Feb. 26, may be cited. The releases of the Vitaphone, the Gaumont and the Pathe companies were to be seen at more than one house, but the Essanay's excellent release was not on the street at all.

Then there are the exchanges that are interested in theatres of their own. These exchanges have been frequently charged with serving their own houses to the detriment of their other customers. Perhaps some of these charges have been unjust, but it is difficult to convince the exhibitor that there is no partiality.

With the new system that may be put into operation it is said that all of these complaints and many others will be remedied and that the enterprising exhibitor will be given every opportunity to advance and improve his business. As one prominent exhibitor put it to a Misona representative:

"The Patents Company, or the General Film Company, or any other bugaboos doesn't scare me a bit. I want high-class service because my patrons demand it, and I know that this new plan, whatever it is, will very probably give me what I want."

Reviews of Licensed Films

The Cowboy and the Squaw (Essanay, Feb. 19).—This story of the Western cowboy type is fairly interesting and is acted with natural expression, free from stage heroics, and we might almost take it for reality were it not for the absence of local atmosphere. It is true, probably, that the Western backgrounds used for the various scenes were once the actual theatres for events of the character told in this story, but that was when the West was new, and not as it is to-day. Well graded roads, barbed wire fences and numerous telephone wires are not consistent in a wild West story. The players should have traveled a few miles, far enough at least to secure virgin country for the scenes. The story tells of a cowboy who defends a pretty squaw from insult. The insult is the interference and would murder the cowboy by throwing him over a cliff, but the squaw rescues him and later again saves his life by shooting the bad man just as he is about to fire on his victim. The cowboy is accused of murder and is about to be arrested when he escapes with the Indian girl on his horse, leaving word that they have crossed the boundary line forever, and that the squaw had killed a cur anyhow. If they had remained and told the truth—that the squaw shot to prevent a murder—Western justice would no doubt have acquitted them both.

Three Queens and a Jack (Pathe, Feb. 19).—This is a pleasing comedy presented with good effect. An impetuous young man visits the home of a rich neighbor for the purpose of winning an heiress for a wife. There are three eligible young women and he makes love to two of them, who start to fight a duel, when they discover the cause of their contest making love to the third girl. This is too much and they concoct a plan to get even. They send him a note to meet a rich widow, who is represented as being infatuated with him. He rushes to the rendezvous and meets a veiled lady, who turns out to be a colored girl. He makes his escape amidst the laughter of the three girls, who have been in hiding.

Fate Against Him (Pathe, Feb. 19).—This is a morbid story involving a faithless woman who is represented as married to a man whom she deserts when he loses his fortune. Probably in the original story she was only his mistress, which would make her offense of desertion less culpable. The deserted man weeps over his loss so that he forfeits our sympathy and we are not surprised when he turns up later

wandering in poverty. One night he sees two crooks about to assault a well dressed couple. He jumps in to the rescue and is killed in the struggle. Before he dies he recognizes in the woman the one who had deserted him and she recognizes in him the man she had wronged.

Life of Moses, Part I (Vitaphone, Feb. 19).—This is the final reel of the Moses series and it sustains the high character of those that have preceded it. The scenes include the experience of Moses during the period when he received the tablets with the Ten Commandments, and returning to his people found that they had lapsed in their devotion to the faith and were about to offer sacrifice to a false god. His success in turning them back into the true path and finally his death in sight of the Promised Land and his burial by the angels of God in the lonely mount are effectively presented. The scenic backgrounds are admirable and deceptive and the acting is in strict harmony with them. Altogether the five reels constitute the most notable production of its kind ever attempted in this country and the series should rival the Passion Play.

Better Than Gold (Gaumont, Feb. 19).—A story of pleasing interest telling of a lad who is saved from a life of crime when his good impulses are aroused by the sight of a violin that once had been his own property. It is well told in this film. The boy is left an orphan and the household effects are being sold for debt, but he begs for the violin, which is given to him and he starts playing it on the street for a living, with poor success. Driven by want he pawn it and is later induced by burglars to stand watch while they rob a house. Among the plunder is the violin, which they give him as his share. The possession of it reminds him of his innocent past, and he hurries to the man who has been robbed, tells his story and as a result the burglars are arrested and the boy is adopted into the grateful pawnbroker's family.

The Comedy Graph (Gaumont, Feb. 19).—This is a trick picture of a class that has lost its novelty and interest. A clown has invented a machine that projects pictures on a screen. The pictures are changing caricatures of the people who are looking at the exhibition.

His Last Burglary (Biograph, Feb. 21).—This very clever story may not stand close dissection at all points as to probability, but it is wonderfully strong in dramatic interest, and it is acted with such fine expression that it

(Continued on page 17.)

Why am I so sure? Because the manufacturers would be fools not to give me the best possible service I am willing to pay for. They know as well as I do that the public must be catered to or it may turn away from pictures any day.

REVIEWS OF LICENSED FILMS.

(Continued from page 16.)

takes its place among the best of the many striking Biograph productions. It tells a story of the regeneration of a burglar through the gentle influence of a little babe. Business has been bad with the burglar and fate has been unkind to him and to his patient wife. They have just lost their little child and are in mourning when necessity drives him forth with a heavy heart to turn another trick. Before we follow him in his burglarizing visit, which is to prove his last, we must look in upon the home of a poor inventor whose fortunes have fallen to so low an ebb that he and his wife have determined to get rid of their little babe, so that there will be one less mouth to feed, or rather so that the little one need not starve along with its parents. One can hardly conceive of a father and mother, neither of them sick nor crippled, and both of them above the ordinary in character, abandoning their baby to strangers—at least not in the uncertain way that these two take to do it. This is one of the points that is strained in the story. They carry the baby out and, seeing an open window of a rich man's house, the father climbs in and leaves the baby, making his escape unseen. Into this same window a few moments later creeps our burglar. He sees the baby and he reads the note that he takes from its chubby hand. He thinks of his wife at home grieving for their dead child, and he steals this baby and carries it back to her. The pleasing result is that he reforms and goes to work driving a cab. Luck now favors the inventor. One of his patents brings him \$5,000 per year and he and his pining wife determine to seek their child. They visit the rich man's house, where the family deny all knowledge of the baby and the shock drives the poor mother

near to death. The driver of the coach for the doctor who is called is our erstwhile burglar. He overhears the story and is moved to make reparation. Hurrying home he tells his wife and she reluctantly gives up the child, which he carries back and, climbing through the inventor's window, places it beside the sick mother.

The New Marshal of Olla Creek (Lubin, Feb. 21).—Fairly good acting amidst scenes that help to indicate a wild backwoods country would have made this story more interesting. If certain obscurities had been more clearly conveyed. The new marshal appears as a harmless farmer, his purpose being to get Pete, the bad man, "with the goods" before arresting him, but this motive is not fully explained, and we find ourselves wondering why the marshal acts so helplessly. Pete is prevented by the girl's lover from paying his undesirable attentions to a miner's daughter, and in retaliation Pete and his gang capture the lover and take him to a lonely cabin. Here the girl follows, although it is not shown how she has been able to trace the party. She walks into the midst of the gang and is promptly made prisoner also, as she might have expected. Now comes the marshal, still pretending to be a farmer. He picks up the guns of the unsuspecting gang and has them covered before they know it. He begins his work sadly in cutting the bonds of the girl, leaving openings for the gang to turn the tables on him, which they would surely have done had they been genuine outlaws. The girl then releases her lover and the three march the captured bad men back to town, where they are locked up and the two lovers are married.

The Granby's Sojourn in the Country (Pathe, Feb. 21).—There is a great deal of fun in this little farce—not of the refined sort, but nevertheless harmless. Mrs. Granby, who is an eccentric female, goes in bathing, leaving her clothing on the shore. Two artists happen to see her and think it a great joke to dress up an old nag in the lady's apparel and then turn the animal loose. The spectacle creates a sensation with Mrs. Granby in her odd-looking bathing suit giving chase behind. She overtakes the horse at the stable, but is unable to secure her property.

A Corsican's Revenge (Pathe, Feb. 21).—This film, notwithstanding the slow acting that distinguishes it, fails to carry its story clearly, possibly due to cutting out some of the more bloody action. A young Corsican girl has a lover, who is hated by her father and brother, and when she meets the lover, contrary to parental orders, the lover and brother both die, and are mortally wounded. The girl seeks her lover, finding him dying by the seashore. Here the father comes, and, seeing the lover, tries to finish the job, but the girl jumps between and receives the fatal bullet, falling dead across her lover's body.

Saved from the Tide (Selig, Feb. 21).—This is a strenuous picture, acted with spirit and placed amid picturesque scenes. The new school teacher has cut out the town bully in the affections of the prettiest girl in school, and the bully plots revenge. He sends the school teacher a challenge to meet him at a secluded spot on the seashore to fight out their differences, and the challenged man, in a spirit of point-blank, goes alone, although his opponent has his gang with him. The two men fight furiously until the school teacher appears about to win, when one of the gang hits him from behind with a club and he falls unconscious. Frightened at this result, the gang drag his body to the water, and try to throw it over to cover up the crime. Back in town the girl is worried, for she had seen the challenge. She tells the town marshal, and that official rounds up the gang and obtains a confession from the bully. Then the girl on horseback and the marshal and men in a wagon race to the seashore hoping to rescue the victim before the tide comes in. Of course, they are successful, and the true lovers are united. The last scene shows the culprits being convicted in court. The scene is a welcome one, if for no other reason than that it shows the spectators, lawyers, officials, jury and the condemned properly facing the judge instead of the camera.

A Victim of Bridge (Edison, Feb. 22).—This latest picture story by Edward W. Townsend is easily the best contribution he has yet made to moving pictures. It is a strong and novel story well thought out, and it is splendidly acted and produced. The wife of a broker, having lost frequently at bridge, is compelled to pawn her last jewel to pay her losses, being evidently afraid to ask her husband for the money. That night she plays and loses again, and is threatened with exposure by the crafty winner unless she shall settle. At this juncture she sees a valuable pin ready to drop from the shoulder of one of the lady guests at the house. Pretending to careen the lady lightly, she drops her handkerchief over the pin, and when she withdraws her hand the ornament is in the handkerchief. The loss is soon discovered, and the maid is suspected, but the husband of the thief notices the odor of his wife's favorite perfume on the robbed lady's shoulder. He assures himself that the lady does not use this perfume, and then he goes privately to his wife, holding out his accusation. She understands and gives him the stolen jewel, which he drops into a chair where it is found by the police who have been called in, and the scene closes. That night at home the wife begs forgiveness, but his heart is cold toward her, until in despair and contrition, she writes a note to the victim of the theft, confessing her guilt. He tears up this note and reconciliation follows. In the scene where the husband drops the pin on the chair he is over obvious in his action, and in the last scene where reconciliation takes place the story lacks the true tone, but these are minor defects in one of the most finished dramatic picture productions that has been offered for a long time.

His Fears Confirmed (Gaumont, Feb. 22).—This is a Pierrot picture, and is hardly as effective with American spectators, as it probably is in France. The idea of a character in a drama making up as a conventional clown and doing things that an ordinary individual might be expected to do, destroys the illusion. This particular Pierrot is a moving picture camera operator. He suspects Columbine of loving another man, and he satisfies himself that his suspicions are true by opening the machine with the lens close to the kerhole of her room. Then he develops the film, runs it through his machine, and we see the result—a man and a woman kissing each other.

Doped (Gaumont, Feb. 22).—An odd idea worked out with considerable humor is presented in this comedy. A curio dealer, being overstocked with statuary, doctors up an old book so that it appears to contain a confession of a miser that he has secreted all his wealth in the plaster statuary in his parlor. Along comes a man who has the book and finds the strange message. Rushing to the curio dealer, he asks where the book came from and is told that it was purchased from a crazy man along with the statuary, which the dealer points out. The

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customer buys the statuary immediately and has it taken to his home, where he proceeds to smash it with a hammer, to the astonishment of his housekeeper. Not finding the expected fortune, he goes insane and smashes every piece of statuary he can find. In a padded cell he recovers his reason in a silly manner, a huge bug appearing to crawl out of his head.

Paid in Full (Vitascope, Feb. 22).—This very strong dramatic story maintains the high reputation the Vitascope producers have acquired. It has a murder for revenge at the end, but the murder is a logical outcome of a tense situation, and strong dramatic situations are not constructed from milk and honey. A Frenchman in Arabia who has been rescued from the desert rewards his rescuer by stealing his wife and taking her to Algiers, where he abandons her on hearing that a fortune has been left to him in Paris. In despair she commits suicide just as her husband arrives and hears her story. He vows revenge and follows to Europe, where he traces his victim to Monte Carlo. The Frenchman has made a big winning at faro, the interior for this scene being a remarkably fine one. Going out into the park he is smoking his cigarette with much self-satisfaction when the Arab comes upon him and throws him over the cliff to death. The action is generally of the high class which we have grown to look for in Vitascope films. One incidental defect may, however, be mentioned. Why should the avenging husband when following his victim in the park walk with one hand stretched out before him like a man in a trance?

Lamp-Post Inspector (Pathe, Feb. 23).—The Pathe comedy producers have given us in this film another of those humorous farces for which they are so famous. A husband, somewhat bespeckled, obtains his liberty to accompany a male friend and two doting females, under the pretense that he has been appointed lamp-post inspector, his duties keeping him out from 7 p.m. to 2 p.m. We see him and his three companions having a trusty at late supper, but one night the trusting wife declares that she will accompany him. For a time he makes a great show of inspecting the different street lights, the poor wife being badly winded in keeping pace with him, but he soon

gets rid of her by proposing that they shall divide the work, she going one way and he another. Free at last he rushes to meet his friends at a cafe, where he speedily proceeds to get so full of wine that he imagines himself in reality a lamp-post inspector, sailing forth with his companions on a tour of duty. It is not long before he is run in by the police and finds himself in the same cell with his wife, who has also been arrested for her strange conduct. His male friend secures their release, to the great satisfaction of the indignant lady, and when the luckless pair are again at home the wayward husband gravely writes out his resignation from a public office, the duties of which are so strenuous.

The Winning of Father (Essanay, Feb. 22).—This is a rich Essanay comedy, full of wit and effectively produced. Father is a little chap and his daughter's lover has a hard time sweeping his hands off of him when ordered to keep away from the girl. He finally proposes an elopement and sets a ladder up against the fair one's window, coming up to help her out with her numerous effects. At this moment father shows up and the lover hides in a closet. The father calls the police to get the supposed burglar, but when they arrive the lover has disappeared and thrust the struggling papa into the closet, so that it is he who is arrested. The lover, however, explains to the police, the father is released and becomes reconciled to his daughter's choice.

Oh, So Sick (Essanay, Feb. 23).—This is another capital comedy subject well up to the high reputation of the Essanay Company for this class of films. A husband with an athletic and energetic wife, escapes accompanying her on a visit to her dear mamma by pretending sickness. As soon as she is gone he throws the wet towel from his head, and goes out to meet some friends whom he brings home for a poker game. They are in the midst of an interesting session when the wife, who has missed the train returns. While she is ringing at the bell they arrange to deceive her by the three men posing as doctors, while the husband jumps into bed and pretends sickness. The wife, however, discovers the evidence of the proceedings in the dining room, and, returning to the sick room, shows the three bogus doctors out of the door. The picture is acted with most convincing sincerity, except twice when the husband displays his joy over his wife's absence by dancing a few steps on the street, as no man would do in real life. The wait of the wife at the door is also unskillfully managed, the maid suddenly appearing from nowhere to let her in, but these are trifling matters to complain about in so good a picture.

The Miser's Child (Kalem, Feb. 23).—This is a well acted picture, telling a strong story with a theme that has not been overdone. An old miser dies from excitement when his daughter happens to discover his riches. The girl then falls into the hands of a designing mother, and her son, who give her a home with the intention of inducing her to marry the son. They intercept the letters written to her by her sailor sweetheart, who had gone away on a long voyage, and give her a forged letter, in which he is made to say that he intends marrying another. The mother and son craftily treat her with great kindness when she grieves over her lost lover, and in the end the son wins her consent to marry him, but on the wedding day the sailor appears before the ceremony has been performed and claims her. There is no attempt in this scene to bring about a forced dramatic climax, and this is rather to the credit of the picture, adding to its sincerity.

Taming a Husband (Biograph, Feb. 24).—This is a romantic costume comedy, carried out with delightful seriousness. The atmosphere of long ago permeates every scene, and the elaborate politeness of the lords and ladies, their bowing and scraping, their flourishing of swords and their grandiose attitudes are as accurate as if to the manner born. A nobleman's wife fears that she is losing the love of her husband because he pores over his books and papers or spends his time with smoking companions. She appeals to a girlhood friend to help her out, and, the latter being a venture some miss, skilled in fence and unknown to the husband, disguises herself as a cavalier and makes love to the neglected wife. The husband's eyes are soon opened to the charms of his lady and his jealousy is aroused against the interloper. He challenges him (or her) to mortal combat and the frolicsome miss is about to accept, confident of her skill, when two gentlemen, who are to be her seconds, discover her hugging and kissing the wife and they refuse to act, declaring that such perfidy deserves ignominious death. They accordingly apprise the outraged husband and all three, swords in hand, repair to the wife's apartment to visit merited punishment, when they are confronted by the erstwhile gallant, now clothed in the habiliments of her sex. The acting of the entire company is superb, but we are crowded to the numerous couples of ladies and gentlemen, who have no place in the story, are paraded in and out of the reception room during two or three of the scenes. Why, also, could not the charming little wife, in writing to her friend, have really written like a human being, instead of drawing her pen rapidly across a sheet of paper three or four times?

Back Among the Old Folks (Selig, Feb. 24).—Fine feeling and expressive acting are seen in this film, which is one of the best of the recent Selig releases. The story has some awkward turns and there are times between some of the scenes when sub-titles would have helped our understanding. A young man leaves his country home, his aged father and mother and his pretty sweetheart to go to the city to earn his fortune. By lucky chance he becomes a broker's boy, starts speculating and in three years is a millionaire. Then he forgets his little sweetheart for the people of society, and when his old parents visit him he greets them so coldly that they turn back and leave his house. But fortune turns. A rival broker ruins him in trade and cuts him out of his coveted society bride. The rival is found murdered and the ruined young broker is tried and convicted, though declaring his innocence. In a year he is pardoned and is glad to go back to the old home, where his faithful parents receive him with love and forgiveness.

The District Attorney (Lubin, Feb. 24).—The Lubin producers have given us in this film a wonderfully strong story, presented with admirable effect. The part of the political boss is played with fine force and character and the district attorney is also an excellent bit of work. An election has just taken place and the boss has won, his candidate for district attorney being triumphantly elected. The successful candidate celebrates by asking the boss's daughter to marry him and is accepted. Once in power, however, he fails to prove a giant fool. He seeks protection and he refuses the bribe, and he is equally unbending when the boss himself interferes and tries to control him. The boss then denounces him to his daughter, who does not know the truth, and who casts

her lover off because he has offended her father. Another election comes and the district attorney, heading the opposition ticket, defeats the boss, who is physically prostrated by the blow. The daughter then for the first time learns why her father and lover had quarreled. She sends for him and they are reconciled, the father also relenting and taking his enemy's hand. This last scene, though well acted, does not have the strength of the preceding scenes. It appears a bit improbable that the square-jawed old fellow should have backed water quite so promptly. The film was run as a feature three days at (Jesse's) Manhattan.

The Indian Scout's Revenge (Kalem, Feb. 25).—When the Kalem company promised a series of thrilling Indian pictures it was to satisfy the demands of a certain class of renters and exhibitors who clamor for that sort of thing. This film certainly makes good with the thrills and the dime-store action, even if little else can be said in its favor. The scout cleans out an entire tribe of Indians, single handed, and by way of good measure snuffs out a Mexican bad man also. It was probably good for the Mexican that he was snuffed, for he would have been a great deal of trouble to handle. The scenes show snow on the ground and cold and dismal surroundings, which must have been a new experience for our Mexican friend, and a bad season of the year for the venturesome settlers to travel across the plains in their prairie schooners. On the way they stop at a frontier tavern, where they meet the scout, who volunteers to pilot them across the plains. The Mexican has been rescued by the travelers, having been found drunk and wounded from a fall, and he has repaid the kindness by forcing his kisses on the young girl of the party. The scout sets him back in his place and in revenge he brings the Indians to attack the party, all of whom are killed but the girl, who escapes, and the scout, who is tied up for torture. The three cowboys ride to the rescue and drive the Indians off, but our brave scout wants further assistance. He will pursue and fight that Indian band all alone by himself and he does, winding up with the Mexican, who has captured the girl. If all this doesn't satisfy those who crave for wild west Indian pictures there is no telling what will. The acting is free from ridiculous melodramatic posing, which is one thing to be thankful for, but it is to be regretted that a scene showing a well graded roadway is introduced and that the girl's clothing scarcely seems heavy enough for a trip across the plains in winter.

Orchard, the Merchant (Pathe, Feb. 25).—This is one of the most powerful pictures Pathe Freres have ever produced, which means that it is one of the most powerful ever produced by any company. It tells a sordid and degraded story, but with such pathetic effect that it becomes a most convincing sermon. No more telling indictment of strong drink and its evil influence on the poor was ever found in words or pictures. The characters are Russian peasants and the parts are taken by Russian players, the picture being produced in the new Pathe studio in Russia. The atmosphere is perfect and the acting is true to the Russian people. A peasant drunkard sells his daughter to a merchant for a few pieces of silver. The poor girl, like a dumb beast, shrinks from the sacrifice, but is forced to drink wine and, her senses dulled, she suffers him to lead her away. Some time after, a few hours perhaps, we see her again in a half stupor. Her drunken master cuts off her hair and throws her out of his house. The loss of her hair indicates that she is dishonored and, weeping, she wanders back to her parents. She finds her father drunk on the floor and she tells her harrowing tale to her mother, who dumbly gives her what consolation she may.

The Harry Brothers (Pathe, Feb. 25).—This is an acrobatic novelty showing two men doing an act that is both difficult and unique. Vaudeville turns in pictures rarely have much interest, but this one is an exception.

Lost and Regained (Edison, Feb. 25).—Acceptable acting and a number of good scenes fail to compensate in this picture for the generally improbable character of the story and the unconvincing nature of several incidents. A sailor leaves his wife and child to join his ship, but on the way he walks off of an open drawbridge and is nearly drowned. A plank is supposed to have closed the highway to the open bridge, and this plank is temporarily down when the sailor passes, but as the spot looks not at all like a street the plank incident is not impressive. In the sailor's fall he strikes his head and, though rescued (with his own help) and taken to a hospital, he loses his memory. Discharged from the hospital, he wanders past his own house. His wife believes him dead because his ship has been reported lost, and on this particular night she has put the child to bed, with a lighted lamp on a chair close by—a very unlikely thing for a mother to do. The child knocks over the lamp, causing a fire. The father sees the fire and enters by the window and the mother comes in and recognizes him. The fire is a sad affair, with two measly little spirals of smoke, and it is a surprise when we see a beam fall and hit the father. It is a feeble blow, but it brings back his memory and the happy family is reunited.

The Girl of Dixon's (Edison, Feb. 25).—Scenes in a cotton compress establishment in the South serve to give some reality to this melodramatic picture, but unfortunately the reality does not last. A drunken workman is discharged and vows vengeance against the proprietor's son, whom he blames for the discharge because the young man had previously interfered to protect the man's little daughter from her father's brutality. By fake note the drunkard gets the young man to visit the compress where he is hit over the head with a club and dragged into the compress, which the would-be murderer starts in operation. But the little girl runs in and reverses the machine, saving his life. Some years later we see the two making goo-goo eyes at each other. The drunkard's facial expressions are badly overdrawn and the story lacks convincing interest.

Lesson by the Sea (Vitagraph, Feb. 25).—Beautifully scenic and realistic acting and situations give this picture story deep interest. A young wife with time hanging heavily on her hands at the seashore permits the attentions of a stranger. Sitting on the sand, they and themselves surrounded by the rising tide and the man carries her. A friend of his with a camera takes a snapshot and later when she seeks to shake off the too persistent attentions of the stranger, the two men try to blackmail her with the compromising photograph. The husband, however, discovers the plot in time to prevent it from paying, and hush money, and, dressing himself in her cloak and hat, meets the two men, giving them a merited beating.

The Mexican's Faith (Essanay, Feb. 25).—This picture is a pleasing one of its kind—the Western melodramatic kind. A Mexican is hired at a ranch and falls in love with the rancher's daughter, although she has an American for a sweetheart at the time. The Mexican is so earnest in his love making that she resents

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Release of Wednesday, March 9.

"An Interrupted Honeymoon"

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Release of Saturday, March 12.

"The Fence on 'Bar Z' Ranch"

A Western dramatic film which will be listed among the notable films of the week. Intensely dramatic, excellent acting, picturesque scenery, fine photography. Jump for it! (Length, approx. 950 ft.)

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TUESDAY, MARCH 8

A BROTHER'S DEVOTION

A POWERFUL APPEAL. An emotional dramatic story, telling of one brother's sacrifice for the other. Approximate length, 950 feet.

FRIDAY, MARCH 11

CONSCIENCE; or, The Baker Boy

A Tragic Drama of Old Venice. The baker boy is tortured till he confesses to a murder he did not commit, but the murderer is one of his judges and his conscience causes him to confess and free the boy. A powerful film. Approximate length, 941 feet.

SATURDAY, MARCH 12

TAMING A GRANDFATHER

A Refined and Dainty Comedy. Full of mirth and telling a delightful story of love. Approximate length, 950 feet.

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It and tells the other cowboys who are about to make short work of the fellow when she interferes and saves him. The scolding appears to do him good, for he promptly becomes as faithful as a watchdog, and saves her when an Eastern scoundrel kidnaps her.

Granny's Birthday (Pathe, Feb. 26).—This picture is a very laughable farce cleverly constructed and well acted. A young girl goes out to visit her grandmother on the latter's birthday, and is followed by a married man, who tries to scrape an acquaintance. She keeps him at a distance, but he learns her destination and hurries on ahead on his bicycle. With a false note he gets the old lady out of the house and then enters and dons her clothes, passing himself off as Granny with a toothache when the girl arrives. Meanwhile his own wife, who is as bad a flirt as he, has gone automobile riding with Cousin Charlie. The auto breaks down and the two seek refreshments in Granny's house. It is an eye-opener for the false Granny when he discovers his wife, and it is equally enlightening to her when he is unmasked and she finds out his object in the house. The two tell what they think of each other, and Granny, who has returned with the parish priest, tells her opinion of both of them. Cousin Charlie tries to console himself with the pretty granddaughter, but is kicked out with the rest.

In the Gulf of Salerno (Pathe, Feb. 26).—The beautiful scenery of Salerno, with scenes and character pictures in the town of Amalfi, make this travel film particularly pleasing and instructive.

Blue Fishing Nets (Gaumont, Feb. 26).—This interesting industrial film is of more than usual value, because it shows the immensely increased catches of fish that are now taken along the coast of Brittany, because the fishermen use blue fish nets, the color of the

water, by reason of which the fish are less able to see and avoid them.

The Legend of King Midas (Gaumont, Feb. 26).—This well-known legend of Greek mythology is well presented in spectacular colored film, although its interest is not equal to the great trouble and attention the producers have gone to in making it. King Midas, it will be remembered, turned down Apollo's music as no good, and the god avenged himself by bestowing a pair of ass's ears on the King by way of indicating what he thought of his musical judgment. The King tries to hide his deformity, but the barber can't keep the secret, and the ears, being exposed, King Midas seeks solitude in the woods. The film ends here without informing us how King Midas afterwards won relief from his embarrassment.

The Soul of Venice (Vita-graph, Feb. 26).—The poetical nature of this pleasing picture story is conveyed with appropriate feeling. The settings are elaborate and the costumes rich harmony. A young woman's minstrel lover is not acceptable to her father, who betrothes her to a prince, and when the minstrel persists in singing his love songs in the neighborhood, enticing the girl to meet him, she is thrown into prison. The girl escapes to a convent, from which her father recovers her; but the prince no longer wants her since he cannot have her love. The minstrel poet finally wins his liberty and the girl's hand, when he composes and sings the winning ode in a competition instituted by the Doge of the city for the best verses indicative of the soul or spirit of Venice.

Paris Flood (Pathe, special).—Coming last of the flood pictures, this film is nevertheless strongly interesting, presenting many new scenes with instructive subtitles. The photography is unusually good, considering the state of the weather when the scenes were pictured, and the film is proving a big drawing card.

Reviews of Independent Films

Jane and the Stranger (Imp. Feb. 21).—The acting in this picture is much better than the story, which is wildly impossible, constructed without skill, and is carelessly stage-managed. A young fellow marries a girl and deserts her. On her deathbed she writes him a letter appealing to him to provide for their child and give to her brother to deliver. The brother traces the deserter to a Western town and takes him out into the woods, where they fight a duel, the husband falling dead. A young woman has seen the affair and tells the town men, who try to capture the brother, but he hides in the young woman's bedroom. She is in her nightgown and begs him to go, but he refuses because his pursuers are outside. The purpose of the long drawn out display in this scene is not quite clear, but at length he goes out and is captured. The crowd is about to hang him when the young woman arrives and with her trusty ride shoots the rope, cutting it, and he escapes. Then she goes home and finds in her bedroom the letter from the dying wife which the brother had dropped. She tells the vigilantes and they start on another man hunt, capture the brother and bring him back to the girl's room, where they turn him over to her loving arms, all of which proves that if he had produced the letter in the first place, as any sensible man would have done, there would have been no occasion for all the fuss.

For Her Father's Honor (Bison, Feb. 22).—This film carries some interest, and the acting, though commonplace, is not ridiculous. The daughter of a rancher agrees to marry a gambler who has won a pile of money and an IOU from her father, but an Indian saw the gambler cheating in the game and tells the girl's cowboy lover, who gathers his friends and rides to the rescue, arriving in time to stop the marriage and expose the scoundrel.

The Dog and the Cheesemonger (Itala, Feb. 23).—A well trained dog figures in this interesting film. A tramp steals a cheese and the dog follows him, catches a policeman, shows the merchant his loss and conducts the two men to the tramp. The fellow runs but the dog pursues and after an exciting chase makes the arrest—with the help of the officer.

Foolishhead at the Ball (Itala, Feb. 23).—Foolishhead, the eccentric Itala comedian, has no black clothes to attend a ball, and a friendly artist paints him black. With the paint still fresh Foolishhead goes to the ball and has an exciting time covering everybody with the paint and trying to hide the marks from the eyes of the guests, who finally throw him out.

The Fisherman's Honor (Lux, Feb. 23).—This film is well acted in delightful scenic backgrounds. A fisherman hides a party of fugitives from pursuing soldiers, but the fisherman's boy accepts a money bribe and reveals the hiding place. The fisherman finds out the money on the boy and at that moment one of the fugitives staggers in, tells of the betrayal and dies. The boy then confesses, and the father condemns him to die. He is about to shoot him when the mother intercedes and saves his life.

The Runaway Stove (Lux, Feb. 23).—This is a trick picture of a class too familiar to require description or to excite much interest in picture houses of the present day.

Dooley Defeats the Big Fight (Bison, Feb. 25).—The bad comedy of the actor who plays Dooley is stretched out over several hundred feet of film. There are, nevertheless, a number of rather funny situations and the picture pleases a certain class.

Iron Arm's Remorse (Pantograph, Feb. 25).—This is the first of the Pantograph release seen by this reviewer, and it indicates that the players and directors of this company have much to learn before they can hope to attract much attention, even in the independent field. The acting is free from ridiculous poses, but the characters appear to be new to the business and at a loss how to move about or what to do.

Moving Picture Studio

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The story is of the amateur class and the action and costumes abound in inconsistencies, among which may be mentioned the city style in which women of a wild, Western scene are represented as wearing their hair. A swindler buys a ranch, where he and an Indian have discovered gold around the roots of a tree, but the Indian, who is in love with the rancher's daughter, turns against the swindler and makes a move of stealing a pile of stage money from him, taking it back to the rancher, who with his wife and daughter are in distress. We know it is stage money because a lot of it blows away and somebody takes the trouble to pick it up. After giving the stolen money to the grateful rancher, the Indian reaches his hands out to the girl, but she dismisses him with a "thank you." Possibly this is where his remorse comes in, as there appears to be no other reason for the word.

The Witch's Ballad (Ambrosio, Feb. 26).—This is a poetical picture with verses alternating the scenes. It is well acted and is excellent photographically. The witch finally leads a lover to jump into the sea.

Prisoners at College (Ambrosio, Feb. 26).—A bad boy—a very bad boy, any way you look at him—tries to be funny in this film by smashing and upsetting everything and everybody, and we are heartily glad when he is safely kicked into a reformatory, which, in the title, is called a college.

The Doctor's Sacrifice (Great Northern, Feb. 26).—This picture, until nearly the end, tells a strong story almost identical with a Biograph picture of some months ago. The acting, however, while fairly good, is very much inferior to the Biograph, and the ending that is given to the picture is a sad fall from the gripping theme that precedes it. The story is that of the doctor, who leaves his sick child at home to attend the child of a poor family. Having saved the life of the other child he goes home to find his own little son dead. Here is where the addition to the story gives us a shock. The doctor and his wife are sitting in a park when the grateful workman and his child appear and joyfully thank him for saving the boy's life. The doctor in anger picks them away. Then the doctor's little girl gives up as a snake and the workman saves her life, but is bitten himself, and the doctor cures him from the poison, after which everybody shakes hands and makes up.

LUBIN'S NEW FACTORY.

It is About Completed—Stock Company in West Indies—Other Lubin Notes.

Unless a decidedly unfavorable change in the weather takes place, the contractors expect to turn the new studio and factory over to the Lubin Manufacturing Company by the middle of March, and promise the most perfect picture plant in existence. From twelve to twenty scenes can be erected at once in the spacious all-glass studio, or the whole big floor space may be utilized for a single stupendous picture. Several novel ideas in construction have been originated in the planning of this plant which will greatly facilitate the production of perfect pictures.

The section of the Lubin Stock company sent South for the Winter has been sending back some notably attractive releases, but now they have gone further afield than Florida, their first stopping place, and are established in the West Indies, the most recent work being even more attractive than the New Marshall or The Ranger and the Girl.

The Mondays and Wednesdays are the Lubin release days, and as St. Patrick's Day falls on a Thursday this year first run exhibitors will profit by the release for that day, The Irish Boy. One of the settings showing a cabin in Ireland is from a famous painting, one of the poses reproducing that painting entire, and the factory scenes later shown were done in an actual machine shop, the heavy equipment of lights and reflectors being especially installed for two scenes from the play.

The other week a theatrical company was closed at one of the Philadelphia theatres, the stoppage being not entirely disconnected with a failure to pay salaries that had become chronic. Many of the players were stranded in town with only \$2.50 apiece. One of the company was acquainted with a member of the Lubin Stock company, and learning that extra people were needed communicated the joyful fact to his companions. Marriage in Haste, as a result, shows more high-priced actors in a mob than any picture ever produced, and the players moved on to New York convinced that there was something in pictures after all. The film is set for release March 7, and is a comedy story of unusual novelty.

Several writers of note in both the dramatic

PATHE FRERES

FILM D'ART

TO BE RELEASED MARCH 9th

The Arrest of the Duchess de Berry

A dramatic episode culled from the pages of the history of La Vendee, France. The Duchess de Berry, widow of the Duke de Berry, who was the son of Charles X. and was assassinated during the reign of Louis XVIII., was urged by the old Royalist party to head an insurrection which it was hoped would result in placing her son, the Duke of Bordeaux, upon the throne of France. The plot was discovered and the Duchess compelled to flee. The events leading up to her arrest, through the aid of a traitor in her party named Deutz, are marvelously interesting. This historical film will make history for your theatre, provided you insist on

The Arrest of the Duchess de Berry

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LUBIN FILMS



FOR RELEASE MONDAY, MARCH 7

MARRIAGE IN HASTE

A fast and furious comedy picture with a novel plot developed into a succession of side-splitting incidents. When the young people elope the girl's father asks the police to arrest them. He pursues them in his motor car and is himself mistaken for the eloper. There is a little girl in the car with him as guide and her tender years move the mob to fury. A rope is around papa's neck when the new son-in-law comes along and saves him. A laugh with every turn of the crank.

Approximate length, 825 feet.

FOR RELEASE THURSDAY, MARCH 10

HEARTS ARE TRUMPS

Another stirring story from the Southern division of the stock company, an unusually strong plot unraveled amid scenes of tropical luxuriance. Splendid horses and spirited riding form one of the chief attractions of the subject, apart from a story which holds the interest in suspense until the last foot of film.

Approximate length, 900 feet.

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and Action fields will presently be contributors being under way. Meanwhile, the "separate" department has made several "hits," among the young writers, who are being carefully nursed.

LICENSED FILM RELEASES.

Feb. 28 (Biograph) The Final Settlement. Drama. 981 ft.	28 (Pathe) Joseph is Sold by His Brethren. Col. Biblical. 784 "	28 (Pathe) The Mine of Mica. Col. Scenic. 279 "	28 (Lubin) The Hanger and the Girl. Drama. 825 "	28 (Seitz) Industry of Southern California. Industrial. 1000 "
Mar. 1 (Vita.) An Eye for an Eye. Drama. 980 "	1 (Edison) Hanson's Folly. Comedy. 1000 "	1 (Gaumont) The Plucky Sailor. Farce. 558 "	1 (Gaumont) The Vale of Aude. Travelogue. 391 "	2 (Pathe) Violin Maker of Cremona. Drama. 878 "
2 (Edison) The Old Iron. Comedy. 508 "	2 (Edison) The Box Train. Comedy. 402 "	2 (Urban) The Baby Set. Comedy. 453 "	2 (Urban) From Beyond the Seas. Drama. 584 "	2 (Kalem) The Court Jesters. Comedy. 295 "
2 (Kalem) The Treachery of the Piquets. Drama. 610 "	2 (Biograph) The Newbywells. Comedy. 981 "	2 (Relig) Samuel of Poen. Drama. 1000 "	2 (Lubin) The Millionaire's Adventure. Drama. 900 "	4 (Kalem) The Girl Thief. Drama. 910 "
4 (Vita.) On the Border Line. Drama. 981 "	4 (Pathe) Brittany Lassies. Col. Comedy. 508 "	4 (Pathe) The Door. Comedy. 479 "	4 (Edison) At the Eleventh Hour. Drama. 800 "	4 (Edison) The Man Under the Red. Comedy. 290 "
5 (Pathe) Pierrot. Fairy Tale. 448 "	5 (Edison) A Happy Turn. Drama. 448 "	5 (Edison) The Ostrich and the Lady. Educational. 175 "	5 (Edison) The March Girl's Legacy. Comedy. 825 "	5 (Vita.) Beautiful Snow. Comedy. 426 "
5 (Vita.) Sardine Sandwich. Industrial. 478 "	5 (Gaumont) Poet of the Revolution. Drama. 960 "	7 (Biograph) The Thread of Despair. Drama. 977 "	7 (Pathe) Tragic Idyl. Col. Drama. 907 "	7 (Pathe) Strenuous Massage. Comedy. 417 "
7 (Lubin) Marriage in Haste. Comedy. 825 "	7 (Relig) Told to the Golden West. Drama. 1000 "	8 (Vita.) A Brother's Devotion. Drama. 950 "	8 (Edison) The Right Decision. Drama. 906 "	8 (Edison) My Milliner's Bill. Comedy. 400 "
8 (Gaumont) The Legend of Daphne. Drama. 341 "	8 (Gaumont) The Great Scoop. Drama. 682 "	9 (Pathe) A Tragic Adventure. Drama. 984 "	9 (Edison) An Interrupted Honey-moon. Comedy. 980 "	9 (Urban) At the Bar of Justice. Drama. 884 "
9 (Urban) The Water Flyer. Scenic. 106 "	9 (Kalem) Her Soldier Sweetheart. Drama. 985 "	10 (Biograph) In Old California. Drama. 991 "	10 (Relig) Across the Plains. Drama. 1000 "	10 (Lubin) Hearts Are Trumps. Comedy. 900 "
11 (Vita.) Conscience, or The Bait Boy. Drama. 941 "	11 (Pathe) A Seaside Flirtation. Comedy. 515 "	11 (Pathe) A Cure for Timidity. Comedy. 574 "	11 (Edison) His First Valentine. Comedy. 770 "	11 (Edison) Love Drops. Comedy. 280 "
11 (Kalem) The Robber Baron. Drama. 970 "	12 (Pathe) A Tale of a Tempest. Drama. 835 "	12 (Pathe) Sporty Dad. Comedy. 449 "	12 (Edison) The Fence on Bar Z Ranch. Drama. 950 "	12 (Vita.) Taming a Grandfather. Comedy. 980 "
12 (Gaumont) How He Heat His Hotel Bill. Comedy. 617 "	12 (Gaumont) The Pirate Airship. Comedy. 581 "			

OPIE READE WITH SELIG.

The Entertaining Chicago Company Scores Another Recruit—Other Items.

Closely upon the announcement of the addition of Elbert Hubbard to the Selig writing staff, comes the announcement of the closing of contract by that firm with Opie Reade for the production of his famous works that are read throughout the civilized world, and have long since found a place in every public and private library in the country. The first book to be produced in film will be "A Kentucky Colonel," with others of his more important works to follow.

Mr. Reade is a member of the Press Club of Chicago, as well as belonging to numerous clubs and societies of the "Windy City." He is now on an extensive lecturing tour of the States, and will soon return to enter upon his new duties and superintend the production of his various books.

William V. Mong has sold all picture rights and titles to his copyrighted version of The Clay Baker, together with his services to the Selig Polyscope Company, Inc.

The Selig Polyscope Company adds other stock companies to their fast growing interests. In addition to the excellent stock maintained in their Los Angeles studio, they now have very strong producing organizations in New Orleans and old Mexico, and just preparing to send producers to Japan and the Orient. These announcements coming as they do upon the heels of arrangements to double the present capacity of the Chicago plant, makes it appear that the picture interests that there must be some activity at 45 Randolph Street.

Not a showman in the country but what has heard of M. R. Curtiss, and it was a stroke of good business judgment when the Selig Polyscope Company secured the rights for Samuel of Poen, together with Mr. Curtiss in his

original part of "Sammy." The story starts in far away Posen, Germany, and after varied and strenuous experiences in the New World, ending with a prearranged fare sale in Baxter Street, New York, we are carried back to old Posen, the home of his birth. The photography and story are both of high quality, and the film promises great popularity with the exhibitor.

INDEPENDENT FILM RELEASES.

Feb. 25 (Imp) The Governor's Pardon. Drama. 950 ft.	28 (Relig) Nick Carter as Acrobat. 721 "	28 (Relig) Castles on the Rhine. Scenic. 183 "
Mar. 1 (Bison) The Cowboy and the School Marm. Drama. 183 "	2 (Ambrosio) The Two Mothers. Drama. 400 "	2 (Ambrosio) The Mysterious Track. Comedy. 400 "
2 (Lux) The Girl Mania. Comedy. 400 "	2 (Lux) The Sailor's Dog. Drama. 500 "	2 (Challenge) The Shirtwaist Strike. Drama. 1000 "
2 (Nestor) The Vindictive Foreman. Drama. 975 "	3 (Imp) The New Minister. Drama. 940 "	4 (Bison) The New Partners. Comedy. 900 "
4 (Panograph) The Electric Bath-tub. Comedy. 900 "	5 (Green) The French Revolution. Drama. 980 "	5 (Itala) Supreme Recognition. Drama. 980 "
7 (Imp) Mother Love. 980 "	7 (Relig) Aspirants to the Hand of Helen. Comedy. 465 "	8 (Powers) Her Cowboy Lover. Drama. 1000 "
9 (Challenge) A Wolf in Sheep's Clothing. Drama. 900 "	10 (Imp) The Devotion of Women. Drama. 900 "	

EDISON ITEMS.

The Edison people have made preliminary announcement of their intention to release Michael Strophoff, Jules Verne's renowned story of the heroic and successful combat of the Can't faithful courier with court intrigue and villainy, and of his thwarting of the plot and the exposure of the conspirators. The many exciting episodes of his perilous missions ought to insure a wonderfully interesting film, if, as is promised, the atmosphere of the original story is carefully preserved and the characters selected properly studied and acted.

"Frankenstein," Mr. Shelley's famous story, will be released by the Edison Company very soon. The possibilities of this weird tale from every respect, including the film by the character and success of Little Sister, their Social Education, A Rose of the Tenderloin, and A Victim of Bridge, we shall expect a production worthy of Mr. Townsend and the Edison Company. The film in question will be dramatic character, to open Jan. 22.

Jan. 29 a portion of the Edison Stock company was dispatched to Cuba, equipped with a number of carefully prepared scenarios of stories, the scenes of which are laid in the tropics. No time was lost in getting to work after arriving, and, as result, the company will shortly announce the release of the first of these productions. This is the ideal time of the year for outdoor work in the West Indies, the climate being delightfully mild and favorable in every respect. The company is using Havana as their base of operations, because its picturesque and historic surroundings and no doubt will produce some interesting films while there.

VITAGRAPH NOTES.

The tragic drama of Elektra, which the Vitagraph producers have under way, promises to be one of the most elaborate film productions ever put out by any company.

Among the future releases of this company that is likely to attract wide attention is a melodrama called The Tongue of Scandal. Another coming film of importance is The Girl of the Barracks, a modern military drama. The Vitagraph release of March 22 entitled Capital vs. Labor, is an unusually strong dramatic subject along lines that should make it a timely offering.

NOW AN EDISON JOBBER.

It is officially announced that the Kline Optical Company, 53 State Street, Chicago, Ill., has become a jobber of Edison kinetoscopes and kinoscope accessories. In the addition of the Kline Optical Company the Edison Manufacturing Company will have seven wholesale jobbers of Edison products in the United States alone.

NEWARK HOUSES OPEN SUNDAY.

The Newark picture houses decided to stand together and open their houses last Sunday pending the decision of a test case. They are confident that the recent decision of the Supreme Court will allow them to keep open hereafter.

ANOTHER FILM D'ART.

The next Pathe film d'art is entitled The Arrest of the Duchesse de Berry, and it is described as an unusually powerful subject of historical as well as dramatic interest. It is due for release March 12.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Portsmouth, N. H., the Premier Scenic Temple continued to attract good paying business Feb. 26-28, and Margaret Pearson is as popular as ever, as ballad singer. Manager Dow of the Comique has closed his house during Lent.

At Hannibal, Mo., the New Star and Goodwin attracted good patronage and pleased Feb. 26-28.

Messrs. Blarney and Mallory, late of the Colonial Stock company, have assumed the management of the Bijou at St. John, N. B. At Williamsport, Pa., the Lyric, under the management of Daniel Gorman, and the Lycoming Opera House (L. J. Fisk), both report good houses during week of Feb. 26-28.

Binghamton, N. Y., has five houses devoted

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to moving pictures and all report fair to good business Feb. 26-28. The Lyric is under management of M. R. Davidson; the Hippodrome, W. G. Overhauser; the Star, by the Offenbach Amusement Company; the Hite, C. F. Mix and Son, and the Gaiety by Albert Soller.

The Cuckadee at Petersburg, Va., continues to draw a fair amount of business. Only one house here.

At Lancaster, Pa., the Scenic joined the Independent in Feb. 21. The Electric Vaudeville is now known as the Jackson, under the management of Paul E. Kiskadden. Howard E. Doan, formerly of the Electric Vaudeville, is remodeling the Slaymaker Building on North Queen Street, for the largest moving picture theatre in the city.

The Star at Belfast, Me., has shown some remarkably fine pictures during the week of Feb. 21-23. The musical numbers have also been above the average.

At Corry, Pa., the Continuous Theatre, Neil Waters, manager, is playing to good business nightly with association films. Mr. Waters announces the Johnson-Ketchell light pictures for March 1.

On account of bad weather the Princess and Opera Street Theatres at Hellefontaine, Ohio, were closed part of the week of Feb. 14. They have both reopened, however, and are now enjoying good business. Unusually good pictures are being shown at the theatres in this city.

At Mahanoy City, Pa., the new motion picture theatre in course of erection at Fifth and Main Streets will be ready to open the middle of this month, and, if promises are kept, it will be one of the finest equipped in this region.

The Orpheum Theatre at Brockton, Mass., under the new management of McCue and Cahill, opened with pictures and songs Feb. 22.

Doran and Ford, who are well known in the moving picture world, have purchased Happyland at Fort Edward, N. Y., and will make extensive improvements in the house. These enterprising young men now control the World in Motion at Glens Falls, N. Y., a house seating about 800, the Opera House and Happyland at Fort Edward, N. Y.

At Williamstown, Conn., the Loomer Opera House, presented Harry M. Motte and company, with Katherine Austin and Olive Alberta, Feb. 21-23, and greatly pleased excellent patronage. Manager Gray has changed to the Independent film service with good results. At the Bijou Biograph subjects drew well, and at the Scenic the duets of Madame Pewsey and La Belle Lenoria attract good business, and much applause each night.

Dreamland, in Mansfield, Ohio, is a neat picture theatre. Fitted up with \$2,000 worth of interior fixtures. It has a handsome front and a seating capacity of 500. It is running independent films, furnished by the Toledo Film Company, and is doing good business every night.

DATES AHEAD.

Received too late for classification.

BLANDIN PLAYERS: Logansport, Ind., 7-12. BEVERLY (Western): A. G. Delamater and Wm. Norris, mgrs.; Kearney, Neb., 1. Columbus 2. Fremont 3. Lincoln 4. 5. Beatrice 7. Hastings 8. York 9. Omaha 10-12.

BRIGHT EYES (J. M. Gaites, mgr.): New York city Feb. 22—Indefinite.

BUSTER BROWN (Eastern): E. A. Denman, mgr.; Akron, O., 3-5. Norwalk 7. Fremont 8. Sandusky 9. Findlay 10. Fortwa 11. Tiffin 12.

DAVIS, FLORENCE (A. G. Delamater, mgr.): Pensacola, Fla., 1. Mobile, Ala., 3. Gulfport, Miss., 4. Hattiesburg 5. Meridian 7. Jackson 8. Yazoo 9. Greenville 10. Vicksburg 11. Natchez 12.

DRESSLER, MARIE (Low Fields, mgr.): Philadelphia, Pa., Feb. 25-19.

PINT, HERBERT (H. Everett Pitkin, mgr.): Chicago, Ill., 7-12.

GIRL THATS ALL THE CANDY (B. M. Garfield, mgr.): Little Falls, Minn., 1. Wadena 2. Staples 3. Brainerd 4. Walker 5. Bemidji 7. Erskottan 8. Ada 9. Detroit 10.

HENDERSON, STOKES (W. J. and R. B. Henderson, mgrs.): Corning, Ia., Feb. 25-5.

JARRELL, CO. (Wm. Echols, mgr.): Chicago, Ill., 7-12.

KNIGHT FOR A DAY (Julie Pearce, mgr.): Grand Rapids, Mich., 3-6. Toledo, O., 10-12.

LATMORE-LEIGH (Western): Lincoln, Ill., 7-12.

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MAN OF THE HOUR (Western): Brady and Gramer, mgrs.; Ishpeming, Mich., 1. Escanaba 2. Menominee 3. Appleton, Wis., 4. Oshkosh 5. Green Bay 6. Manitowish 7. Sheboygan 8. Kenosha 9. Fond du Lac 10. Janesville 11. Madison 12. MCINTYRE AND HEATH: San Francisco, Cal., Feb. 21-7.

OLD CLOTHES MAN (Gibson and Bradfield, mgrs.): Cherokee, Okla., 4. Alva 5. Woodward 7. Higgins, Tex., 8. Canadian 9. Tulsa 10. Plainview 11. Lubbock 12.

ORPHEUM STOCK, Noblesville, Ind., 7-12. POWELL AND CHEN MUSICAL COMEDY: Marion, Ind., 7-12.

SANTANELLI (L. J. Slevin, mgr.): Lima, O., Feb. 28-6. Upper Sandusky 6-12.

STRONG, ELVIN (Jas. A. McGlor, mgr.): Watertown, Ia., Feb. 28-5. Charles City 7-12.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Kingston, N. Y., 3. Troy 4. 5. Saratoga 7. Glens Falls 8. Cohoes 9. Gloversville 10. Johnstown 11.

WHITESIDE-STAUBS (Will Staubs, mgr.): New London, Conn., 7-12.

WHITMORE WALKER (Lieber Co., mgrs.): New York city Feb. 28-5.

THE VAUDEVILLE MIRROR

ORPHEUM EXTENDS ABROAD

WESTERN COMBINATION MAKES ARRANGEMENT WITH BARRASFORD TOUR IN ENGLAND.

Martin Beck and Alfred Butt Get Together on Big Amalgamation Scheme—Houses Morris Formerly Booked Through to Shift to the American Syndicate—May Extend to Australia and South Africa.

What will probably develop into the biggest vaudeville merger ever actually consummated was brought to light last week when Martin Beck announced that the Orpheum Circuit would shortly book directly in conjunction with the Barrasford houses in England.

There have been many rumors of such a merger and of world circuits, but each in the past have proven to be either a mere rumor or a dream never to become true. Mr. Beck has the reputation of doing and not saying. The development of the Orpheum Circuit, the greatest combination of vaudeville theatres in the world and the most systematized booking office in the United States, has demonstrated the ability of Mr. Beck to accomplish big things. And when he makes such an announcement it can almost be taken for granted that the scheme will be a successful one.

The plan came to a head through the visit of Alfred Butt, the London manager of the Palace Music Hall in the British metropolis. Through the recent death of Thomas Barrasford, the circuit bearing his name was placed upon the market. Six houses are on the circuit, which, however, has booked indirectly with other theatres throughout England and the Continent. The houses concerned in this amalgamation with the Orpheum Circuit include the Alhambra Music Hall, Paris; Palace Music Hall, London, and Hippodromes at Brighton, Liverpool, Leeds and St. Helena.

It was reported a few weeks ago that Walter DeFrece had purchased the Barrasford Tour and that he would book acts over this time in connection with his own circuit and the Moss-Stoll Tour.

William Morris is also stated to have secured an option on this circuit of English houses, and the trip abroad of George M. Leventritt, attorney for the Morris firm, was for this purpose. It was said that Mr. Leventritt carried cash or securities sufficient to pay for such an option. However, the Morris people have evidently not consummated any such deal, and from a conversation with a well-known manager connected with the Morris Company it would appear that they now consider the circuit not worth while, though the Morris foreign bookings have, in the main, been made over the Barrasford Tour.

The arrangement was made without Mr. Beck having to give the Barrasford interests any stock in the Orpheum Circuit, the latter, however, taking over a half share in the holdings of the English stockholders. As the De Frece houses, numbering twelve theatres, will in all likelihood take bookings from the Orpheum circuit, and as the Barrasford Tour will probably be increased by the addition of several more houses in England and the Continent, and as the United Booking Office are also included in the merger, the magnitude of the combination can readily be seen.

Alfred Butt is one of the youngest of the English vaudeville managers, and he has made the Palace one of the most famous of the high-class amusement houses on the globe. His entrance into a wider field is, therefore, not surprising, and one may look for further and promising results from his work. He will have charge of the London offices of the Beck-Butt combine, while Mr. Beck will be in active charge at the Orpheum headquarters in New York. Many new foreign acts will be imported through this merger, and many American acts never before seen abroad will have the opportunity to try their fortunes on the other side.

It is also possible that Mark Leuschner, the general press representative of the Orpheum Circuit, may go abroad and wield his influence towards making a success of the new venture. Edward E. Pidgeon is now associated with Mr. Leuschner in the press department of the Orpheum offices, and in the event that the latter were to go abroad it would probably happen that Mr. Pidgeon would take the place of Mr. Leuschner here. This is problematical, however, and does not come as an authentic statement from anyone in connection with Mr. Beck's office.

During the middle of last week it was announced by the Orpheum press department that the new Alhambra at Glasgow, Scotland, would be added to the Barrasford Tour, the house to open Sept. 1 next. Mr. Butt called on last Friday on the S.S. George Washington, and on his arrival in London the transfer of stock referred to will be made. Mr. Beck will in all likelihood sail for Europe within the next month and then the details of the combination will be consummated. He may also arrange for further combinations with tours in Australia and South Africa. If this should be accomplished an act could be booked from the Orpheum offices for a period extending over three years or more. The new deal as it stands promises two consecutive years' work without repeating.

LEW DOCKSTADER UNDER CANVAS.

James H. Decker, who is conducting the affairs of Lew Dockstader's Minstrels this season, announces that Dockstader and his company will make a tour of the Southern States under a circus tent during the coming Spring. The only other theatrical stars to attempt such a venture was Sarah Bernhardt and Mrs. Fisk, who made trips to that part of the country some seasons ago. As was the case in the Bernhardt and Fisk tours, suitable public buildings, auditoriums and theatres will be rented for the Dockstader Minstrels wherever available, but where such arrangements cannot be made the circus tent will be used.

PENCILLED PATTERN.

Every one is entitled to an opinion and every one else is entitled to disagree with it.

"Patter" Tom Wilson started on a ten weeks' tour of the United time this week, and according to reports he did very well. On his return he will open at one of the local houses, and New Yorkers will have a chance to see another clever fellow doing a funny act.

On a counter containing some educational books in a Philadelphia bookstore a sign reads, "Ten Cents Each. Why Be Ignorant?" We saw a sign in another place something like that, only the word "thirty" took the place of "ignorant." Where did we see it?

Wolfe Gilbert says "Jim Brockman wrote a hit that made Ernest Baiwill, Moss G. Gumbel, Joe Stern, and Kendis Paley(y). That's deep stuff."

When Brown and Ayer walked on the stage at Keith's Philadelphia last Monday, they noticed the audience looking at their programmes and then look at the stage with a puzzled expression. After their act was finished they found the programme billing was mixed and they were billed as "The Comedian and the Telephone Girl." They are both comedians and are both handsome enough to be telephone girls.

We don't like to butt in, but we thought it might be a good idea for the suffragettes to send a good female vote chaser with every burlesque show and speak for their cause before the male audiences the burlesque shows attract, or, better still, send five or six along and let them work in the chorus.

Joe Mitchell, of Quinn and Mitchell, the Lemon City land agents, is responsible for the monologue Lou Anger is making so much noise with on the Orpheum Circuit.

Some hotels are so high class that you feel as though they were doing you a favor by letting them take your money.

The meat boycott is nothing new to us. We know people that have been keeping away from it on and off for years—when they weren't working.

Beile Travis and Ray Anderson have put together a sister act, and after the first showing were booked for twelve weeks.

We don't say it as a boast, but we want to call your attention to what we said about the pictures of the Paris flood. They are now flooding the theatres with them all over.

An act played in New York a week or so ago by the name of the Electric Sisters. We were going to say it was a shocking name for an act, but on second thoughts we guess we won't.

We are in receipt of a nice little circular from a film company entitled "How to Write a Moving Picture Play." We think it could be written in five words: "With a pad and pencil."

Jerome Shay has been signed by Charles K. Harris for a term of two years. It is the intention of the latter firm to feature his compositions, and there is no reason why he should not become one of our foremost melody manufacturers.

If all the café entertainers insist upon going into vaudeville, as it seems they are now bent on doing, they will have to fit the thirst-quenching stations up with phonographs and automatic waltzers.

Abe Feinberg, Chris Brown's secretary, has had a rapid rise in the vaudeville world. The Sullivan-Considine people think a whole lot of him. He knows more about vaudeville acts than many people twice his age who are supposed to be wise ones. Abe deserves all the authority the S-C people give him.

ANSWERS TO "QUEER-IES."

NEEDLE AND THREAD.—If Coffee and Rolls took your gag about "Washington-is-dead! I didn't know he was sick." It serves you right! You should have exclusive material like that copyrighted.

AMBITIOUS.—No, we have never heard any one in vaudeville recite "Curfew Shall Not Ring To-night" or "The Face on the Barroom Floor." Let us know when and where you are going to appear, as we know a good doctor we would like to get some work for.

IGNORANT.—Your horse may be as clever as you say, but there are enough animal acts in vaudeville at present. Why don't you sell him to a trucking company?

L. McK.—If you think you really have part of the tree that George Washington chopped down you might get a week at Hammerstein's with it.

BLONDE.—No, it's impossible! "Young" Hennessy is married.

The Committee on Unnecessary Noises should get after Billie Burke about his tie. It's so loud it keeps him awake at night. Paul Keith started a collection to buy him a new one.

Jeffries made close to \$100,000 on his theatrical tour. What a nice week's work at five per cent, that would be for an agent.

Anything is easier to fill than open time. THOMAS J. GRAY.

NEW VAUDEVILLE ACTS

SEVERAL PRODUCTIONS MADE IN AND NEAR THE METROPOLIS LAST WEEK.

Lois Fuller's Latest Dance Creation—Other Presentations at the Fifth Avenue—Daniel Sully Makes Appearance in the Varieties—Comments on Many and Varied Sorts of Offerings.

Warren, Lyon and Meyers.

A Little of Everything is what Mildred Warren, Bert R. Lyon and Louise Meyers call their combined vaudeville offering which they showed New Yorkers for the first time at the Fifth Avenue last week. Their title was certainly well chosen. They might have added "Hodge-Podge, Mix-up and Conglomeration" for of all the old vaudeville presentations (and because unnecessary) this one comes pretty close to being about the worst yet. Why permit three such clever people to parade about in such a misfit vehicle? Their songs are on the whole well chosen and each "got over" with excellent effect, but the tout ensembles of the act left a bad impression, although Blanche King's "butter" song, which through her good rendering was appreciated. Then, though a grand piano was placed on the scene, she sang an encore number in a "sun" spot, to the accompaniment of another piano off stage. Then she "buttered" Miss Meyers as a maid, going through a lot of uncalled for buffoonery and doing a line of business that no house or personal maid would, even in the wildest comedy, be guilty of. A "Twilight" number was well handled by her, however, and then Mr. Lyon made his appearance straightway making love to the maid. He played his piano accompaniment (this time before the audience) and sang "Beneath the Tropical Moon." A duet between Miss Meyers and he followed, the song being "Gee, There's Class When There's Some One Around to Love a Little." A capsize dance won favor and then they closed in one. Now, why the maid, the mistress or any house scene? Or why not make a musical skit with some reason? Secure an author and take vaudeville as if it was worthy of consideration, not as if it were a "butter" act. The only way to last in it, otherwise legitimate players and singers have no place on the variety boards. The act scored because of the cleverness of the people and the songs. But what a really big hit it might score with a well written and logical sequence of events, songs and business!

Lois Fuller.

The long heralded dance production by Lois Fuller, in which she is supported by eight young girls, had its first metropolitan vaudeville showing at the Fifth Avenue last week. Except for the fact that it gives the noted dancer an opportunity to stand in the centre of a group of girls who do most of the work, there is little difference between this latest "classical" dance and those which have won Miss Fuller so much fame in the past. And we do not say this disparagingly to her or her supporters. The offering is artistic, the girls dance nicely, gracefully, and as if they loved their art. The light effects could have been improved upon, but a Monday matinee is not a fair performance to judge by. The music is praiseworthy and the conceptions of each dance number reflect credit upon their originator. The act is divided into three parts, with sub-divisions in the dances of each. The girls include Dickie Fuller, Dorothy Harkis, Leonie Bruno, Donna Durso, Rhelash Courtney, Sybil Mallard, May Woodward and Edythe Carl. The offering ran a bit too long—twenty-eight minutes. There is one criticism that might be taken seriously or not, according to viewpoint. Is it necessary for art's sake, to make young girls appear without hairpins and in bare feet, with naught to shield their forms save a few folds of filmy gauze?

Bessie Leonard.

On the Plaza Music Hall programme she was billed as Daisy Leonard. On the stage cards she was announced as Bessie Leonard. Whoever she is she ought to retire to the extreme rear and look for an act that will show some originality. Imposition is written large on the face of everything she does, and she evidently realizes the fact full well, for she once remarked, after a glaringly bad imitation of Blanche King singing "Rings on My Fingers," "If Miss King ever saw me doing this imitation she would tell me to keep right on going." Later she said, "I will now do an imitation of a well-known impersonator." Who she referred to is a mystery, but the imposition looked much like one on Julian Eltinge singing "I Learned More From Billy Than Teacher Ever Taught Me in a Week." Bessie McCoy was the other artist depended upon and the "Yama" song was the selection utilized. The only originality displayed was at the opening when a stage hand was called out to supposedly evict the singer from the stage for not "making good" at a vaudeville performance. Then the trunk of another supposed artist was opened and the various costumes were taken therefrom and displayed in turn. Bessie Leonard has one factor for success—stock of hair that would make a wig maker sit up and notice with keen envy, and her show of this personal adjunct at the close served to bring her out for several bows on Wednesday afternoon. Barnum discovered this as a feature years ago!

Carpenter, Grady and Company.

Frankie Carpenter, Jerry Grady and company had their first showings on Broadway in their sketch, "The Toll Bridge" at the Fifth Avenue last week. The playlet is from the pen of Jimmy Barry, and although a very old theme is served in a somewhat new form, the offering held the interest of the audience (on Monday afternoon) and more than "made good." Job

Williams, owner of a toll bridge, had driven his son from home years before, and had developed into a paralytic, warped and grouchy old man. Cherris, a little girl, comes over the bridge from the county poorhouse and, after a conversation with the aged bridge owner, turns out to be the child of his son, now dead. Dan, the caretaker of the bridge, was in the scene part of the time, but might be eliminated. The identification was brought about through a watch the girl carried. Many of the lines are praiseworthy and the added business and ability of Miss Carpenter served to make the vehicle score. Mr. Grady did a remarkably capable bit of character work as the old man, his paucity and decrepitude being especially well carried out. The man who played the part of Dan was not praiseworthy. The scene was well put on with a cycloramic drop showing the bridge up right and the house up centre.

The White Slave.

The little play of "The White Slave" at the Majestic, Chicago, last week, with the notable cast of Lionel Barrymore, McKee Hanks, and Phyllis Hanks, received as much attention as a regular production in a dramatic house. Once again McKee Hanks' most unusual gift to act was recorded. He was enthusiastically urged by James O'Donnell Bennett, of the "Record-Herald," to find a play and return to the regular stage, where his talent was badly needed. It was, as the press said, a delight to observe him, even in the part of a white slave, and it was remarkable how easily he caught and how closely he held the interest of the audience. The playlet was a gloomy little thing about a girl of the unfortunate class, the villainous politician who owned her, and a coal transporter, Italian, who proved to be her father. The action took place in a dreary room cheaply furnished. It began in misery and ended in murder. Mr. Barrymore was accurately natural as the coal deliverer, and showed emotional strength in the climax. Miss Hanks was skilful, clever and confidently strong and sincere for the part of the girl.

Katherine Cromwell and Company.

Katherine Cromwell and company presented their new act at the Fifth Avenue on Sunday, Feb. 20. The programme did not give the name of the act or the cast. There is nothing startlingly original in the theme, being the old story of a Southerner who fought for the North and returns to his Southern sweetheart, who at first refuses to recognize him, and all ends happily. The best piece of acting was done by a woman who played the part of the Old South. Mammy. Although Miss Cromwell's work was very commendable, it was hard for any one to imagine the sweetheart as a soldier, although he wore the regulation "Union Blue." His mannerisms in no way would convince anybody that he was a soldier who could fight or "do and dare." His personality did not fit the part. The act was well received by some of the audience.

Reid Brothers and Miss Murray.

The Reid Brothers and Miss Murray are a new trio to the metropolis and their appearance at the Fifth Avenue last week gave assurance of their continued success along the route of the "big show." The work in one, giving a singing, dancing and light comedy act that more than passes muster. Two sets of costumes are worn, the first on Miss Murray's part being a white and black tailor-made suit, with white high shoes; her change consisted of a light, slim affair with black pumps and shoes. The boys first wore sack suits and dark greenish shades, the other of light gray, changing to evening clothes. The song numbers included "Silver Moon," a song little melody, "You Ain't in Clover 'Till the Honeyman is Over," and "The Old Melancholy Joke." This latter made a good comedy number, and consisted of a rendition of familiar jokes, riddles and stories between verses. The act ran eighteen minutes on Monday afternoon.

Daniel Sully and Company.

At the Hudson Theatre, Union Hill, Daniel Sully, the distinguished player of clerical roles, made his vaudeville debut in a new one-act playlet called "The Peacemaker." It tells a simple story of the reformation of a half-bred Indian brought about by the broadminded tolerance of a parish priest, who is supposed to be located out in Idaho. Mr. Sully gave a quiet, dignified and altogether delightful performance; over, over thirty minutes on Thursday afternoon, and at times it lacked action. Mr. Sully's shill acting seemed to save this, though, and with a little rewriting it will make an excellent and altogether pleasing vehicle.

Little Billy.

At the Fifth Avenue last week a diminutive chap who calls himself Little Billy made his metropolitan bows in song and dance and scored a large hit. He is a midwest, said to be sixteen years of age, and he first appeared in a black frock-like coat and "topper," followed by this with a suit of kilts, and lastly wearing black stockings and eighteenth century evening coat, with frilled shirt and stock. His songs included "Someone's Waiting for Me" and "At My Clary's Scotch Highland." It was his dance, however, that won the most applause and, so, so, so, for he is as nimble of foot as he is thin, and few larger artists can excel him in the dance. His act ran a little over ten minutes on Monday afternoon. He worked in one.

Montgomery and the Healey Sisters.

Ray Montgomery and the Healey Sisters were seen for the first time in the vicinity of the metropolis (with the exception of an appearance at Coney Island last summer) when they played the Hudson Theatre, Union Hill, last week. The act is similar to the usual trio of this sort, and it is as pleasing as the others have been. Three sets of costumes were shown, the first two being of conventional yet aggressive style, and the last a "Rube" get up. The

(Continued on page 23.)

VAUDEVILLE.

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MARGARET MOFFAT

IN SEWELL COLLINS'

AWAKE AT THE SWITCH

THE GEM OF VAUDEVILLE SKETCHES

LAUDER TOUR ENDS.

The tour of Harry Lauder ends at New Haven, Conn., to-day, Tues. March 1. Tomorrow the Scotch comedian will sail for home on the S.S. "Mauretania," accompanied by Mrs. Lauder and Tom Valence, his brother-in-law. On Monday he played Bridgeport. The Lauder tour will go down in the annals of the American stage as one of the most wonderful trips ever made by any artist, dramatic, musical or vaudevilian. Records were smashed in every town and city on the entire route and hundreds were turned away at almost every performance. During the week the business done at the American Music Hall was phenomenal, over \$50,000 being taken in. It is said. On Washington's Birthday (Tuesday) and on Saturday, four performances were given, two each in the music hall and on the roof. Prices of admission ran as high as \$3.50, while some tickets are said to have sold for \$5.

On Saturday night, after doing a turn lasting an hour and thirty minutes, Mr. Lauder was presented with a handsome watch, the gift of William Morris, Inc. Judge Foster made the presentation speech.

Regarding the cause for Lauder's wonderful success in America, there are many opinions. Any artist who can entertain an audience for over an hour is a wonderful person. On the other hand few players of any sort have been exploited as widely as has Lauder, and a great part of his success is unquestionably due to the enterprise of William Morris and his associates, particularly to Edward E. Pligerson during last season and Ted Marks, who did the advance work for the recent big tour.

Mr. Morris announces that contrary to previous reports (wise showman), Lauder will return each season for the next five years.

VALERIE BERGERE TO PRODUCE ACTS.

Valerie Berger, who will shortly conclude her tour of the Orpheum Circuit, is now rehearsing "The Lion Tamer," by Edward Weissel, in which Robert Strauss, Theodore Doucet, Lawrence Morton, Emma Campbell and several others will support her. A special scenic, costume and prop production will be made. Miss Berger opens on March 21 at Chase Theatre, Washington, with fourteen weeks' United time to follow. Having fifteen sketches at her disposal, she will go into the production field. After her tour is ended Herbert Warren will be sent out as a star in "The Sultan's Favorite." Two well known leading people will be sent out in "His Second Wife." Several other plays will follow. For herself Miss Berger is preparing a vaudeville sensation, the details not to be given out until completed.

FOR SUMMER HIPPODROMES.

William J. Conahan, Mark L. Stone, Pat T. Powers, and Harry Pollock are reported to have formed a combination with the object of utilizing various baseball grounds throughout the East for Summer "Hippodrome" shows. The first park to be used will be the American League Park in this city, where, after May 30, Summer night variety bills will be offered.

In opposition to this plan it is also announced that the Polo Grounds, the home of the National Baseball League, will also be opened on the same date with a similar line of attractions. William Gray, an old-time showman, is to be in charge of this enterprise, under the control of the New York Baseball Club. Other parks controlled by the National League may later be given over to a like line of attractions of night if this first scheme proves successful.

MIDGET SHOW AT HIPPODROME.

On the S.S. "Laurentie," there sailed from Liverpool en route for New York on Saturday, Feb. 19, a troupe of fifty "little people," famous in Europe as Gerson's Midgets, who are under engagement to the Morris Shubert to appear at the New York Hippodrome. They will present an entire circus performance. They will be added to the circus bill at the New York Hippodrome beginning Monday, March 14.

RENIE DAVIES WITH MORRIS.

Renie Davies, the singing comedienne, has swung over to Morris. She is now scheduled to open at the American Music Hall the week of March 7.

JAMES MADISON

VAUDEVILLE AUTHOR

Writes for Lew Fields, Joe Welch, Jack Norworth, Billy B. Van, Pat Rooney, Al. Leach, Ben Welch, Howard and Howard, Wynn and Lee, Al. Carleton, Fred Dupres, and other foremost stars. Also publisher MADISON'S BUDGET No. 12, that classy book of newest comedy material. Price \$1 1495 Broadway, New York. Hours 11 to 12:30 and by appointment. Phone 2973 Bryant.

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IN VAUDEVILLE**ALICE WHITNEY****THEATRE PROBLEM IN SALT LAKE.**

After some discussions between the representative of the William Morris interest and Martin Beck, of the Orpheum, they have decided to have each a large Salt Lake theatre. Workmen have already begun to clear the old houses off the site in Exchange Place, and Sam Neuhof, the millionaire builder, will erect a Morris theatre to cost a quarter of a million or more. A site has also been purchased by the Orpheum people and they say the new building will begin to rise as soon as the winter breaks up.

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SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

BRONX THEATRE.

Frederick A. Rosebush had the usual large crowds to cater to at the Bronx Theatre last week and on Wednesday evening the lobby was well filled a full half hour before ringing up time, while the line at the box office window kept John Dunne busily occupied. The bill was more than up to the usual high standard maintained by Percy Williams, and Evan Thomas presented the various acts on scheduled time and without hitch. Stuart Barnes, Laaky's At the Country Club and Mrs. Eva Fay shared the electric signs, with Mr. Barnes leading by a few lengths. A new parody on "The Wearing of the Green" entered fairly well as an opener, while another new song, "New York Town, Would Be Dead If Broadway Wasn't There," seemed to please much better. "In Pittsburgh, Pa." was a third new song for Mr. Barnes and, though the Bronxites appreciated it in a measure, it would probably make a bigger hit at a house like the Colonial. He handled "I'm on My Way to Reno" admirably and the number made a good closing song for him, while the usual monologue was a screaming success, as it always has been. At the Country Club is not the act it once was, which is not surprising considering this is its third season. Joeelyn is the present chairman of the House Committee, and, although his piano playing is special in pleasing, it does not quite come up to the score formerly rendered. Mollie Jensen followed the lines previously laid down, and as a consequence did not have much opportunity to show originality. Ben Mulvey had a tendency to exaggerate the character of the butler, which is not essential to the best handling of the part nor to the interest of the act. "Beautiful Garden of Eden" is the present song rendered by the quartette and "Gone" is a new song (with sets and chairs) used by the girls and boys. The act scored with the upturners, however, and to those who never saw the original company it was undoubtedly more than satisfying. Mrs. Fay's act continued to be all too long for vaudeville purposes and the answers to the questions were so general and vague as to miss being at all remarkable. John E. Gordon and Arthur J. Pickens company sprang a big surprise on the audience, being unknown at this theatre, their offering was not awaited with any long anticipation. They had not been on for three minutes, however, before the house was in uproars of laughter, which continued throughout the act. How the four players, Mr. Gordon, Mr. Pickens, Keith Belmont and Mildred Lowell, stand the fearful pace which the sketch calls for is a mystery. The next time they appear here it is a pretty safe gamble that they will be welcomed most warmly. Ned Monroe and Frank Mack repeated their former hits in their amusing farce, "Taking the Third Degree," the second part of which scored heavily. The Four Huntings had a hard position following the dirge-like second half to Mrs. Fay's offering, but they sustained their former records most admirably and animated strongly. Other acts that pleased included Topsy, Yocco and Topsy, Geiger and Walters, and Maud and Gladys Finney in their swimming exhibitions.

ALHAMBRA.

Mrs. Patrick Campbell had the headline honors at this Harlem house last week, but her appearance did not seem to draw any larger business than usual, and her vehicle failed to make any more remarkable impression than when presented at the Colonial. Homer Lind's musical playlet showed up wonderfully well by way of contrast to the offering of the English artist, and from the opening to the closing scenes the audience on Thursday evening was held in a grip of sincere interest. Claire Romaine made her first American reappearance this season, singing three new songs, "Let's All Go Down Broadway," "You All Want Something to Cuddle," and "I'm Afraid of You." The last she announced to be an American song written for her. It has a good melody on the chorus, and the first two verses were enjoyed, but a repetition only brought a weak amount of applause. Her other numbers were mildly received, demonstrating that she needs better material. Miss Romaine is too clever to be saddled with poor material, and until she secures something of a more striking nature she will not score any remarkable hit during the present tour. She wore two costumes, and Arthur were prime favorites toward the close of the bill, and their travesty on Homer Lind's act made good comedy, while the usual juggling and burlesque work of Mr. Arthur was highly enjoyed. They now have a Billman head on the statue they presented in third place, and credited by it, with a result of almost continuous applause throughout their act. Johnson and Harry scored their heaviest hit with their parody on "Carrie." Their other songs, with the exception of "I'm on My Way to Reno," are a bit slow in rhythm and the airs are dirgelike. It is good comedy by contrast with the lyrics, to be sure, but at the same time it makes it just so much harder to win laughs. For their position, second on the bill, they won marked favor, however, and the work of both is deserving of especial praise. Other acts were the Musical Johnstons, who opened; the Five Olympians, following the intermission, and Harry De Coe, who closed.

PLAZA MUSIC HALL.

Adelaide Keim played her first week on the Morris time last week and the Plaza audience more than appreciated her delightful playlet, Miss Bright, Decorator. Edgar Allan Woolf certainly hit upon a new chord when he wrote this sketch, and it is away and above the usual light comedy offering. The supporting players gave admirable performance and Miss Keim's work is deserving of the highest praise. The rest of the bill, with one exception, was more than passably good, and on Wednesday afternoon a good sized audience warmly applauded each number. Mollie Fay had the opening position, singing her Scotch songs. Tom and Betsy Moore came second, rendering dialect stories and songs, now more or less familiar to American vaudeville audiences. Bonquet, the violinist, had the third position. His peculiar instruments were marked favor and he closed strongly with his straight violin selections. All the World Loves a Lover was the playlet presented by John C. Rice and Sally Cohen, and it

is needless to say that they were again prime favorites. Beulah Leonard (New Acts). Henry Lee presented his "Lakesides of Great Men," followed by Miss Keim. Joe Welch, with his two midget boys, scored his usual success and some new material was noted in his monologue, all of which made much good entertainment. Cordua and Maude closed the bill with their acrobatic act.

FIFTH AVENUE.

Five new acts greeted the theatregoers here last week and all are reviewed under New Acts. These were Lole Fuller and co., Bird Brothers and Miss Murray, Warren, Lyon and Meyers, Frankie Carpenter and co., and Little Billy. Marcel and Boris were the openers, presenting their juggling and acrobatic comedy act. The juggling was quite ordinary and did not show anything particularly noteworthy. The handstand and body lifting, however, was quite above the ordinary and several feats were novel and one or two were new. They closed in one with their musical selections on odd instruments. The acrobatic features were warmly applauded on Monday afternoon. Charles Lovenberg's Operatic Festival came in for a generous share of appreciation and though similar acts have been offered before this one was none the less entertaining. Vocale the several artists are deserving of praise and the operatic and other selections were more than ably handled. The Vivians closed with their sharpshooting act, which scored a heavy hit for the position.

BUNK BALLADS

By THOMAS J. GRAY

"When They Lift the Blacklist, Darling, I'll Return to You."

An actor to his girl said "Good-bye," as he took a Joy Line boat; You could tell he was an actor, for he had make-up on his coat. He said, "Dear, I worked for Morris, and now I got it in the neck. I can't get a week from Williams, Keith and Proctor or Martin Beck." "When will you return?" she sighed, with bow'd down head. He took her in his arms, and then he softly said:

CHORUS.

"When they lift the Blacklist, darling, I'll return to you; When they forget the opposition, I'll prove that I am true. The Pantagues time or the S. and C. Now both look pretty good to me; When they lift the Blacklist, darling, I'll return to you!"

She said, "Won't Jules Ruby take you for three days in Perth Amboy? If you make good you can get Huber's, with twelve shows a day—Oh, joy! You were a riot out in Camden when you 'filled' in there for Nash; Worked a week at Atlantic Gardens, where they paid you off in hash." He said, "I know it, dear, it fills me with pain." He just kissed her, and she heard this once again:

CHORUS.

"When they lift the Blacklist, darling, I'll return to you, And the U. B. O. will take me, dearie—don't be blue; I have forty weeks now that look good, From Sam Peck, Joe Leo, and Joe Wood; When they lift the Blacklist, darling, I'll return to you!"

It is one of the fastest offerings of its kind and the marksmanship of both the man and the woman is above the average. The good looks and handsome dressing of Miss Vivian lends an added tone to the pair not to be overlooked.

HUDSON, UNION HILL.

Seven acts were on the bill at the Hudson Theatre, Union Hill, N. J., last week, but nevertheless the shortage of the usual number offered did not seem to detract from the business any, judging by the attendance on Thursday afternoon. But the arrangement of the bill was certainly peculiar. Daniel Sully (New Acts) was the headline attraction, and was placed second, following De Lisle, a juggler. Ray Montgomery and the Healey Sisters came next (New Acts). The Otto Brothers were the only ones, in fact, who have played in the vicinity before, and their appearance here was greeted with the usual response due them. They sang "Heine is Pickled Again," "I Love You in the Still Twilight," and parodies on "Carrie," "Put on Your Old Gray Bonnet," and "My Wife's Gone to the Country." Others on the bill, and who are reviewed under New Acts, were the Four Bragdon, Samaroff and Sonia, and the Three Ernesto Sisters.

VICTORIA.

At the Victoria the bill last week included Manning and Ford, dancers; Clement De Dion, magician; Oberidah Simpson, William Froette and company, Raymond and Caverly, Rock and Fulton, Fred Ward, Lyons and Yocco, Pringle and Whitney, and La Maize, Quail and Tom.

ANOTHER BROOKLYN THEATRE.

William Morris, Inc., not to be outdone by the Percy G. Williams forces, announces that they will have another Brooklyn theatre, to be located at De Kalb and Central Avenue. Charles Hainhardt and Louis Boers are reported to be the backers of the enterprise. It is to have a seating capacity of 5,000.

ADELINE BOYER ARRIVES.

Adeline Boyer, the American girl who has been creating somewhat of a sensation in London doing a classical dance, arrived on the S. S. Kaiserin Augusta Victoria last Tuesday. She was booked to open at the American Music Hall yesterday, Feb. 28.

NEW VAUDEVILLE ACTS.

(Continued from page 21.)

songs included "Won't You Come and Take a Stroll With Me?" "Would You Like to Know I Like You?" "Lady Love," "Alexander Jones," and "When You Play That Baltimore Rag." They took three bows on Thursday afternoon.

The Four Bragdon.

Presenting a bodge-podge act that will need an entire rewriting, the Four Bragdon made their first appearance hereabouts at the Hudson Theatre, Union Hill, last week. The four members of this act "do" every sort of slapstick character from a tramp to a female impersonation. A burlesque boxing match at the finish saved the act, and, although at times each member showed cleverness, the medium did not give any opportunity, which would be required in the better houses.

Samaroff and Sonia.

Two Russian dancing acrobats made their first appearance in this vicinity at the Hudson Theatre, Union Hill, last week and won favor. They use an exterior set with house upright, landscape drop, pump up centre, and other props. Three dogs greatly assist in the act, and their work does much to make the act a pleasing one. In fact, the cleverness of these small canines is worthy of special mention. Ground tumbling and native dances were the principal features of the work of the man and woman, both of whom appeared in the costumes of their country. The act ran twelve minutes on Thursday afternoon.

Three Ernesto Sisters.

Under the names of the Three Ernesto Sisters, a trio of girls made their debut at the Hudson Theatre, Union Hill, last week, and won favor with their double wire act. They appeared in neat green dressings with one over dress change. Their work on the two parallel wires was well

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T.C.C. "THE TALL TALE TELLER"
HILARIOUS CEBALLOS SOLOALIA
PHANTASTIC PHANTOMS
in Vaudeville

AMONG AGENTS AND PRODUCERS.

Dan Bruce and company in a new act produced this week, called "It Couldn't Happen Again," by Augustin McHugh, have met with much success. It is said, and are booked by William Lyons.
Joe Chrysenki, the pugilist, is to enter vaudeville with a single turn around his sportiveness in his battle with James J. Jeffries and Jack Johnson. Arthur Gillespie is reported to be the author of the vehicle he will use.
Five of the former Boston Fadettes are forming a combination to go out in one act, to be called "The Musical Suffragettes." Loney Haskell is arranging the matter for them.
Lillian Lorraine is to be the first "star" to go out in one of Siegfried's forthcoming acts. She will have her tryout at Atlantic City, and will be supported by a company of four.
It is said that William Morris is trying to induce Sir Ernest H. Shackleton, the English antarctic explorer, to give a lecture on his recent discoveries in the Morris house.
Eddie Small has booked Clyde Bates and company over the Shady circuit. They had their first New York showing at the Majestic Theatre last week.
The Vaudeville and Motion Picture Company has booked De Bois' Circus over its time.
Joe Wood booked McMahon and Nugent in a new singing and dancing act at Albany, N. Y., last week.
Mr. and Mrs. George W. Milton have secured the rights to Johnny and Emma Ray's old sketch, Casey the Fireman, and will present it in vaudeville next season with a special production.
Marie Mitchell is making a vaudeville production of his sketch. The Bookmaker's Shoes, which appeared in a recent number of a well-known magazine.
Joseph Hart is arranging for the presentation of Al. Leach's old act, The Three Handbuds, in vaudeville. As Mr. Leach is to remain with The Jolly Bachelors, another man will have to be found for his part in the act.
Frank Bohm has booked Frank Bush over the Low time for five weeks.
R. F. Langford is to appear in a new piano-lugue act, being prepared for him by Jack Gorman.
M. S. Benthams announces the booking of Herbert Clifton over the Orpheum time, beginning Nov. 8 at Milwaukee.
Carson and Willard have just finished a tour of the Orpheum circuit, booked by M. S. Benthams, and begin there U. S. O. time at Philadelphia this week.
Jack H. Gardner was booked by M. S. Benthams to open in a new act called The Early Bird, at Poli's, Bridgeport, this week.
Yackley and Bunnell are to produce a new act called Breaking It In. They will be supported by a third player.
Grace Merritt, who starred successfully for three years as Mary Tucker in When Knighthood Was in Flower and who appeared in a number of other productions, has accepted an offer to enter vaudeville. She will play the leading role in a play, entitled Her Wedding Eve, which was written especially for her by Thomas H. Hedron, stage-manager for Harrison Grey Fiske. Miss Merritt has received an extremely flattering booking offer, and will make her debut in vaudeville with her company of four people during the present month.
William Nolan is to book the attractions for Washington Park, Bayonne, N. J., this coming Summer.
Hal Stephens will put on a new act at Young's Pier, Atlantic City, next week. He will do a protean sketch.
Jerome and Schwartz are soon to reappear in vaudeville with a new lot of songs.
M. S. Benthams has booked Nat M. Willis for an engagement at the Palace, London, beginning in June.
William T. Kirby sends Tom Mrazon a well composed, complete and rather novel press booklet gotten up for the Princess Rajah. She is under the management of Aaron Komer, and the pamphlet should prove valuable as a form for

advance advice, press matter and instructions, for any performer, producer or artist.

A new agency has located at 1402 Broadway, the M. M. Thiese Theatrical Exchange. Vincent Walsh has charge of the vaudeville department and Frank P. Murtha is manager of the publicity department.

George Feltz and Lydia Barry announce that they may soon split as an act, the latter to accept a musical comedy offer, and the former to do a new single turn.

Marie Fenton, who recently appeared in a singing act accompanied on the piano by Oon Oonah, has split with the latter. She will hereafter be seen with Ray Walker. Mr. Oonah will go out in a new act with Irene Shannon. Fenton and Walker are due to try out at Young's Pier, Atlantic City, this week.

Pauline Fletcher has left the dramatic stage and has entered vaudeville, playing a comedy sketch written by J. P. Lockney entitled *The Girl with the Ticking Watch*.

The Connolly Sisters are doing a new singing and dancing act, which is reported to contain many novel movements.

William Massand is to manage the Brighton Beach Music Hall next summer on a salary and percentage basis.

Joseph Hart gave Tom Smith and His Three Peaches a tryout at Boston, Pa., last week.

Alf T. Wilson announced that he may shortly appear with the Carl H. Carlton and his British Guards Band in the big time vaudeville time.

Flavia Arcaro, who has been with The Chocolate Souffle, this season, is shortly to enter vaudeville, with Alf Wilson as her agent.

York and Adams closed their tour with in Africa at the Grand Opera House, Brooklyn, last week, and are now preparing to return to vaudeville with a new act. Alf T. Wilson is looking after their bookings.

THEATRE FLOOR COLLAPSES.

The floor of Cole's vaudeville and picture theatre at Patton, Pa., collapsed on Saturday evening Feb. 19 causing the injury of several men, women and children. The accident occurred during a performance and was caused, it is thought, by overcrowding of the house. The house is a new frame affair, 80 x 40 feet, and is located on the main street of the village.

ANOTHER MRS. MORRIS BENEFIT.

Mrs. William Morris, who is known for her benevolent charitable work, gave another vaudeville benefit for the blind inmates of the County Asylum on Blackwell's Island last Sunday, Feb. 21. Ted Morris directed the affair and the following were on the bill: Irving Jones, Vincent, Besse Leonard, and Collins Banjo Girls.

NEW BALTIMORE AGENCY.

The Maryland Booking Agency is a new vaudeville concern placing acts throughout the middle South and other territory. They are located in the Newham Building, Baltimore, and are prepared to offer time to any high-class acts. Fields and Adams, "the Minstrel Boys," are booking with them and are reported to be scoring heavy acts.

SUCCESS OF TREMONT THEATRE.

The Tremont Theatre, located on Webster Avenue and 17th Street, Bronx, has proven a big success and since its opening two weeks ago large crowds have been entertained at each performance.

"CHICOT" ENTERS MATRIMONIAL LISTS.

Shaw Winthrop Sargent, known to the vaudeville world as "Chicot," the critic, entered the matrimonial list on Saturday, Feb. 19. His bride is the daughter of Mrs. Mary Elizabeth Lane, of Brooklyn, her maiden name being Evelyn Louise Lane.

VAUDEVILLE JOTTINGS.

The Morris Vaudeville Theatre, Omaha, Neb., is expected to open May 1. G. Collin, formerly with The Witching Hour Co., will be the temporary manager. It is rather understood that Mr. Collin will have charge of the Denver theatre and that the Omaha house will be under the management of a local man after this season.

James Carroll is successfully managing the Archer Theatre at Bangor, Me. The house is doing a banner business, playing vaudeville and pictures. Mr. Carroll was among the advance corps for Edouard D'Oise during the early season.

Harland and Thornton, who are presenting a sketch entitled *A Question of Policy* over United time, located at Philadelphia week of 14, their remaining work at Pittsburgh, Pa., 21. Their engagement over this circuit extends to April 25.

W. H. Hunt, of Illinois, has bought out a half interest in the theatrical business of Lopez and Abbey, taking over the interest of Mr. Lopez in the concern. Lopez and Abbey have contracted a number of theatres in the South.

The Morris Vaudeville Theatre, Omaha, Neb., is expected to open May 1. G. Collin, formerly with The Witching Hour Co., will be the temporary manager. It is rather understood that Mr. Collin will have charge of the Denver theatre and that the Omaha house will be under the management of a local man after this season.

A new vaudeville house will open at El Paso, Texas, March 6, to be called the Happy Hour, with Howard Fox as manager. Playing vaudeville and Sullivan-Cosmopolitan acts.

Mrs. Sarah G. Williams, mother of Percy G. Williams, the distinguished vaudeville and theatrical manager, died at her home in Brooklyn last Monday, Feb. 21, at the age of eighty years. She was the widow of Dr. John R. Williams, who died over thirty years ago.

Albert Boettcher, a sword swallower, was painfully injured last Friday evening during his performance at the Tremont Theatre. He sustained a severe blow down his throat, and is doing so severely lacerated his throat, and had to be removed to the Lehigh Hospital.

Francesca Bonning has signed to play the Pussie's Vaudeville time, opening this week at the Empire, Pittsburgh.

The Pussie's Vaudeville Company has secured Hunk's Opera House, Cincinnati, from stair and Hunk, opening last week with "pop" vaudeville.

Harold C. Jacobs is local manager. Joe Wood has secured the Pussie's Theatre, Memphis, N. Y. It will open as a popular vaudeville theatre this week.

Matthe Webb, who was to play in Hart's Theatre, South Norwalk, Conn., this week, was found walking aimlessly along Borden Avenue in Long Island City about noon last Sunday by Postmaster James Kennedy of the Hunter's Point Postoffice. She was well dressed, but unable to give an account of herself, and was taken to the station house, where she said she had been living at a boarding house on West Fourteenth Street, Manhattan. She told the

police that she had trouble with her husband and didn't know how she got to Long Island City, as she had intended going to South Norwalk. In answer to an inquiry at the address given Mrs. Slater, the landlady said that Mrs. Webb had been boarding there, but left on Saturday for South Norwalk. She had a small sum of money with her. She had no money when searched in the station house. Her only possession was a receipt from the Actors' Fund, showing that her dues had been paid up to November of last year. After being placed in the matron's care Mrs. Webb began acting strangely, and Dr. Joseph Broadman, of St. John's Hospital, recommended her removal to the Flatbush Hospital for the insane for observation.

The Columbia Amusement Co. have obtained a site at Madison and Clark streets, Chicago, for a theatre to be built like the Columbia, New York, and conducted along the same lines. The promoters consider their Chicago location similar to the district in which the New York house is situated.

H. G. Knowles has signed with the Moss-Stoll people for a tour of the English circuit, beginning on April and ending where Mr. Knowles opens his regular lecture tour over here in the Fall.

George Lander, the Australian ventriloquist, was booked to open on the Pussie's Vaudeville time this week at Pittsburgh.

Eva Tanguay is to reappear in vaudeville for a six week's stay, beginning April 14. The entire six weeks will be spent on the Keith time.

The Low enterprises (People's Vaudeville Company) have secured the Globe Theatre, Chicago, a stair and Hunk house. It was to open yesterday with 10-15-25-cent prices, offering vaudeville.

The Academy of Music, Haverhill, Mass., has become a variety house. Three performances a day are given, with regular road attractions being booked occasionally.

Charles Dooin, the newly elected manager of the Philadelphia Baseball Club, who has been appearing with James McNeil, late of Dumont's Minstrels in a singing act, concluded their vaudeville tour at the Auditorium, Burlington, N. J., Feb. 17. Bookings for St. Louis, Chicago, and Rochester were canceled, owing to the indisposition of the former. The Sporting Writers' Association, of the Quaker City, tendered Mr. Dooin a banquet at the Hotel Majestic, Feb. 23, prior to his departure with the club for the South 24.

John Clinton has formed a partnership with Jean Robb. He formerly teamed with a man named Gerson.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance, so that they may be published on time. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Appale's Animals—Proctor's, Albany, N. Y. Barnes and Crawford—Orph., Butte, Mont., Orph., Spokane, Wash., 7-12.

Barry, Edwin, and William Richards—Ben-jamin's, Ottawa, Bennett's, Montreal, Can., 7-12.

Barry and Wilford—Poll's, Springfield, Mass. Beban, Geo.—Temple, Detroit, Mich. BENGHER, VALENTIN—Orph., Memphis, Tenn. Orph., 7-12.

BINDLEY, FLORENCE—Cal., Clati., O. Col., St. Louis, Mo., 7-12. Blossings Circus—Lyrie, Oondorina, Kan., Feb. 28-2, Loric, Junction City, 3-5.

Blood, Adele—Poll's, Hartford, Conn., Poll's, New Haven, Conn., 7-12. Bloomer, George—Columbia, Clati., O. 7-12. Bowers, Walters and Crocker—Colonial, Norfolk, Va.

Bowles, Donald—Orph., New Orleans, La. Orph., Mobile, Ala., 7-12. Bowman Bros.—Colonial, Lawrence, Mass. Bratt, Alma—Keith's, Providence, R. I.

Buckley, Louise—Opera House, E. Palestine, O. 1, 2, Opera House, Salem, 3-5, Gem, Lancaster, 7-9, Gem, Washington, 10-12. Carson Bros.—Polis, Bergamo, Brunsell, Belgium. 7-12. King, Sam, and George, 21-25.

Chap. Sam, and Mary Marthe—Maryland, Baltim., Md. Clayton, Una—Orph., Salt Lake City, Utah. Orph., Ogden, 7-12.

Chaplin, Benjamin—Orph., Des Moines, Ia., Maj., 7-12. Clifford and Burke—Shea's, Buffalo, N. Y. CHERREY, WILL M., AND BLANCHÉ DAVEN—Orph., Spokane, Wash., Feb. 28-12.

Cunningham and Martin—Grand, Indianapolis, Ind., Hippo, Cleveland, O., 7-12. Dagwell, George—Orph., Omaha, Neb., Orph., Kansas City, Mo., 7-12.

Davis, Edwards—Poll's, Hartford, Conn. Davis, Mlle.—Temple, Grand Rapids, Mich. Deberry Sisters—Orph., Ogden, Utah. Dece, Three Sisters—Shea's, Toronto, Ont. Drew Dorothy—Orph., Mobile, Ala., Orph., Birmingham, 7-12.

Dupree, Fred—Hippo, Cleveland, O. Colonial, N. Y. C., 7-12. Edwards, Gus—Poll's, Wilkes-Barre, Pa. Edwards, Gus—Columbia, Clati., 7-12.

Elkley, Cattie and Billy—Cassland, Tex., Feb. 25-8, Hillsboro 6, 8, Austin 7-12. FIELDS, W. C.—Bennett's, Montreal, P. Q. 7-12. Fingers, The—Grand, Syracuse, N. Y.

FISHER, MR. AND MRS. PERKINS—Fox, Imre—Shea's, Ulla, Y. Fredericks, Musical—Poll's, Worcester, Mass., 7-12.

Futurity Winner—Colonial, Lawrence, Mass. Gardiner and Vincent—Grand, Syracuse, N. Y. Proctor's, Albany, 7-12.

Garon, Marion—Proctor's, Newark, N. J. Keith's, Providence, R. I., 7-12. Golder and Walters—Poll's, Wilkes-Barre, Pa. Gonnard's Band—Maj., Montgomery, Ala., Maj., Little Rock Ark., 7-12.

Giles from Melody Lane—Orph., Spokane, Wash. Gordon, Codi—Maj., Galveston, Tex. Gordon, J. B., and A. J. Pickens—Shea's, Ulla, N. Y. Bennett's, Hamilton, Can., 7-12.

Gordons, Founding—Orph., New Orleans, La. Graustein, Bernard, and Wm. F. Rogers—Shea's, Washington, D. C. Hathaway's, New Bedford, Mass., 7-12.

Gruber Max—Columbia, Clati., O. Hall, E. Clayton—Harmarket, Chgo. 10. Harris and Randall—Liberty, Pittsburgh, Pa. Hawthorne, Hilda—Keith's, Providence, R. I. Herlihy, William—Poll's, Seranton, Pa. Keith's, Cleveland O., 7-12.

Hvams and McIntyre—Shea's, Buffalo, N. Y. Holman, Harry—Lycum, Cleveland, O., Lyric, Buffalo, N. Y., 7-12. Holt, Edith—Orph., Spokane, Wash. 7-12. Howard, Bertha—Pastime, Jacksonville, Fla. Howard and Howard Trio—Harmarket, Chgo., Olympic, Chgo., 7-12.

VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EX. "The OLEVELAND CIRCUIT"
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WHY Is ALL PAPER, FAIR, THEATRES, BOOKED BY CLEVELAND make MONEY?
POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

INGRAM, BEATRICE—Poll's, Springfield, Mass., Fifth Ave., N. Y. C., 7-12.

Joanstone, Musical—Greenpoint, N. Y. Poll's, New Haven, Conn., 7-12.

Kenna, Chas.—Orph., Oakland, Cal., Orph., Los Angeles, 7-12.

King, Violet—Orph., Portland, Ore. Klismars James—Grand, Syracuse, N. Y. Klein and Clifton—Bills, Winnetka, Can., 7-12.

Knigh, Bros. and Sawtelle—Orph., Denver, Colo., Orph., Salt Lake City, 7-12.

Kolmer and Brown—Greenpoint, Ballyn., Feb. 28-3, Yonkers, N. Y., 7-12.

Komers, Bros.—Poll's, Worcester, Mass. LARKY'S PIANOFORTS—Garrick, Wil-lingdon, Del.

Larky's Imperial Musicians—Poll's, Bridgeport, Conn.

Larky's At the Country Club—Proctor's, New-ark, N. J.

Larky's At the Waldorf—Harrisburg, Pa. Larky's Twentieth Century—Bross, N. Y. C. La Veen-Cross—Orph., Oakland, Cal.

Leonard, Eddie, and Mabel Russell—Orph., Minneapolis, Minn.

Leslie, Bert—Orph., Oakland, 7-12. LESTER, OMAKA—Orph., Ballyn., N. Y. Alhambra, N. Y. C., 7-12.

Lewis, Walter—Orph., Des Moines, Ia., 7-12. Lloyd, Mr. and Mrs. Hugh—Alhambra, N. Y. C. Loraine, Oscar—Chas's, Washington, D. C. Lorenberg's, Chas., La Petite Heron—Bennett's, Montreal, P. Q. Keith's, Providence, R. I., 7-12.

Mack, Wilbur, and Nella Walker—Colonial, N. Y. C. Grand, Pittsburgh, Pa., 7-12.

Makarewicz Troupe—Orph., Harrisburg, Pa. Martinetti and Sylvester—Orph., Evansville, Ind.

McConnell Sisters—Orph., Denver, Colo., Co-lumbia, Louisville, O., 7-12.

McDowell, John and Alice—Dukate's, Biloxi, Miss.

Millman Trio—Orph., Butte, Mont., Orph., Spokane, Wash., 7-12.

Merritt, Hal—Orph., Butte, Mont. Moore, George Austin—Proctor's, Albany, N. Y. Mordant, Hal—Gem, Raleigh, N. C.

Morton, Ed.—Maryland, Baltim., 7-12. Murray and Mack—Orph., Memphis, Tenn., 7-12. Newell and Nible—Maj., La Crosse, Wis., Maj., Butte, Mont., 7-12.

Nichols Sisters—Keith's, Phila. Normans, Jungling—Orph., St. Paul, Minn. Nones, Ed.—Maryland, Baltim., 7-12.

Oris and Peter—Bross, N. Y. C. Pantier, Willy—Orph., Salt Lake City, U. Priest, Janet—Keith's, Phila., Pa. Temple, De-troit, Mich., 7-12.

Quick, Mr.—Bronx, N. Y. C. Quinn, Paul, and Joe Mitchell—Poll's, Bridge-port, Conn., 7-12.

Rainbow Sisters—Maj., Columbia, Ga., Maj., Savannah, 7-12.

Raymond, Rudy—Trent, Trenton, N. J. Keith's, Phila., Pa., 7-12.

Reed and White—Orph., Ballyn. Reiter, Julius—Orph., Oakland, Cal., Orph., Los Angeles, 7-12.

Sirena, Edwin—Columbia, Clati., O. Surtout Troupe—Maj., Norfolk, Va. Taylor, Eva—Orph., Lincoln, Neb., Orph., Kan-sas City, Mo., 7-12.

Tempest and Sunshine Trio—Mary Anderson, Louisville, Ky. Top of th' World Dancers—Shea's, Toronto, Can.

Topsy and Topsy—Trent, Trenton, N. J. Chase's, Washington, D. C., 7-12.

Underwood, Franklin, and Frances Sloan—Orph., Ogden, Utah.

VAN, CHARLES AND FANNIE—Poll's, Haven, Conn., Poll's, Bridgeport, Conn., 7-12.

Vynos, Musical—Empire, Pittsburgh, Pa. Henck's, Clati., O., 7-12.

Walsh and Lynch—Orph., Butte, Mont., 7-12. Waterbury Bros. and Tenney—Maryland, Baltim. Waters, Gus—Orph., New Orleans, La. Webb, Harry L.—Bennett's, Montreal, P. Q. Wentworth, Vesta and Tedy—Poll's, Wilkes-Barre, Pa., Maj., Chgo., 7-12.

Whitehead, Ethel—Temple, Pt. Wayne, Ind. Wilder, Marshall F.—Orph., Ballyn., Keith's, Phila., Pa., 7-12.

Willard and Bond—U. S. Colonial, Lawrence, Mass., 7-12.

Wills, Nat M.—Greenpoint, Ballyn.

WORLD, JOHN W. AND MINDELL KINGSTON—Keith's, Columbus, O., Keith's, Phila., Pa., 7-12.

Wormwood's Animals—Star, Chgo.

Wormwood's Monkeys—Poll's, New Haven, Conn.

WRIGHT, HORACE AND BERNIE DIETRICH—Proctor's, Newark, N. J. Keith's, Boston, Mass., 7-12.

Young, Ollie and Arrie—Blyen, Kalamazoo, Mich. Blyen, Blyen Creek, 7-12.

VAUDEVILLE.

Black, Nettie, Marie Blair, Marion Borra, Raide, Betty, Mrs. George Brandt, Evelyn Booth, Virginia Bray, Edna M. Bunya, Nora Bell, Hilda Berglund, Mercedes Buck, Sarah Blala, Mrs. Al. W. Bolland, Eugene Blair, Marion Berg, Lillian Burroughs, Olive Berkley, Florence Bird, Sophie Brandt, Marie Bryan, Adeline Barker.

Casoli, Violet B., Rose Christal, Maud Cool-ing, E. A. Carroll, Mrs. Chas. G. Craig, Ethel Clifton, Carrie Carroll, Mimar Clifton, Nell Capron, Marion O. Carlton, Mrs. F. W. Chamber-lain, Marguerite Clark, Patricia Collinge, Alice C. Olson, Mrs. J. M. Carlson.

Dianna, J. Dunley, Mrs. Adeline Dunlap, Vir-ginia Duncan, Helen O. Daly, Alice Donovan, Laura Desmond, Lee Davis, Mrs. C. Danielson, Ethel G. Daggett.

Emme, Mary S., Midge Edwards, Mrs. Jno. W. Egan, Mrs. J. Kytlaga.

Ford, C. M., Harriet Ford, Grace Forbes, Florence Foster, Alice Fisher, Elise Faye, M. Frances.

Guise, T. S. Mrs., Mrs. Franklin Gale, Lou Gould, Florence Gerald, Mabel Gobeau, Jane Grey.

Howell, Mable, Evelyn M. Hammond, Natalie Harvey, Ethel Hunt, B. Hartford, Laraz Hunt-ley, Betty Hope, Mrs. F. A. Hayward, Ada M. Howell, Mrs. Sam Herman, Annette Hall, Mary Hall.

Jarban, Verona, Percy Judah, Mrs. Lorimer Johnston.

Kyle, Kitty, Clara Knott, Margaret Keene, Clara Krall.

Labadie, Hubert, Mrs. Florence St. Leonard, Lillian Lee, Moxia Lytton, Carolyn A. Lee, Lillian Lawson, Lily Lester, Ella M. Lambert, Helen H. Lamson, Mrs. Robert H. Lee.

Mason, Mrs. Will C., Julia Morton, Janice Merdith, Alben Morrison, A. Marlowe, Helen Meent, Florrie Madison, Doris Mitchell, Fannie McIntyre, Mrs. Harry MacFayden, Lella Mc-Intyre.

Neelson, Helen, Mrs. Ned Nye, Florence B. Neely, Carlotta Nilsson, Emily Nice, Ada C. Neill.

Olia, Elita P., P. G. Olney, Frances J. Oakes, Edith Osterie.

Pendall, Mary, Natalie Porter, Pauline Phelps, Leonard, B. Patten, Maude Parker, Bernice Parker, Phyllis Proctor.

Wipe, Ada, Bessie B. Roger, Ida B. Rich, Mrs. Joe. B. Rodman, Mrs. B. Rodman, Adele Remington, Stella Rasetto, Lansing Rowan, Emma May.

Sanger, Hazel, Clara Sydney, Marcita Sewell, Florence Stone, Mabel Shaw, Grace Smith, Mary Stevens, Marie Stowell, Muriel Starr.

Tempest, Jennie, Clara Thropp, Charlotte Townsend, Clara Turner, Jennie E. Thorley, Ollie Terry, Beth Tait.

Umer, Mrs. Yvonne, Anita, Violet Van Dyne.

Wenott, Eva, Claud Worthington, Lottie Williams, Gwen Williams, Osa Waldrop, Grace Worth, Marion Walker, Oriana Worden, Edith Eleanor Wolfe, Lillie Weston, Mary Walter.

Yamans, Annie, Mae York, Lillian L. Young.

MEM.

Adolfe, Jno., Otto F. Andrie, Ellis H. Arm-strong.

Burton, Jack, Geo. Burger, Arthur Bentley, Almon Bent, Homer Barton, C. Berwin, Frank C. Bronson, Geo. Bloomquist, Jno. Bony, Jas. J. Boyd, Frank Bouman, J. Frank Burk, E. Stuart Braddock, Harry Burgess, Oliver H. Bundy, Frank Byron, Harry V. Bond, W. P. Berry, S. E. Bennington.

Crosby, Walter H., Harry Crandall, Harry Cowan, Kelsey Cowboy, Ferner Clargn, Gar-den, Lawrence, Lawrence, Jas. T. Chap-man, Robt. E. Creasey, C. E. Grollas.

Douglas, Byron, Harry DeLong, Henry R. Dizer, H. L. Dunkinson, Walter C. De Witt, Allen Doone, Fred L. Driggs.

Evans, Asack L., J. Gordon Edwards, Wm. E. Galt, Guy F. Evans, W. Ed Evans, Geo. Fisher, Frank Wilhelm, J. J. Flanagan, Geo. Fisher, Grandon, Frank, Harry Gibbs, Caryl Gillin, Lawrence Griffith, Joe Greene, Chas. P. Glocker, Jack Gardner, Maurice Gru.

Huchins, R. F., Jno. C. Hanson, H. H. Hol-lis, D. Hart, Gerald Harcourt, Edwin Holt, Fred Holmes, Berz Hope, Macz Harlan, Hal-lam, Edw. Hays, Robt. Hunter, D. Huel, Clifford Hippie, Frank Horwell.

Irving, Lawrence.

James, Dick, Selwyn Joyce.

Kenneth, Geo., Frank T. Kinling, Jno. Keefe, Lara, Jas. Keiser, Lee, Chas. Lloyd, Geo. Le Lorr, Geo. Lund, Bernard L. Leist, Ber-nard Levinson, Irving M. Lancaster, Robt. F. Lowe, Harry Lincoln, Jas. Lockers, Apollo Lloyd, Ed. Lancaster, J. H. Lant.

Marilla, Leadora, Ernest Maloor, Anthoni Mit-towwasser, Theo. Marston, Chas. Miller, Geo. Morehead, Herahel Marshall, Sam Myrie, Ollie Mack, J. Mass, Leslie Morosco, Dave Marshall, Harold Mordant, Burton Mallory, Geo. W. Mullins, Harry Marshall, Wallace Monroe, Ernest McDonald, E. McNulty, Melbourne Mac-dowell, Al. McGovern.

Newman, J. L., Will J. Nodine, Hall Nor-croft, Wayne Nunn, Walter H. Nickel.

Quimby, Chas., Jno. M. O'Brien, Geo. Ober, P. J. Herbert, Percy, Harry T. Panell, Rosam, Chas., Hugh H. Reid, Bobby Hag-kin, W. G. Reinger, J. W. Russell, Alva N. Roe, Hal Reed, Chas. F. Rice, Friar E. Rick-ers, Hamilton Ravella, C. Edmund Robert, Leo Reil.

Robbs, Harry, Eugene Savoyard, Waide Scott, Edw. Sparkman, H. Shader, Jas. H. Shadron, Alexander Spencer, A. W. Shader, Morton Selten, Wallace Shackett, Richard V. Sterling, Frank L. Short, H. R. Schutter.

Thompson, Ed. A., Geo. H. Trader, T. W. Thompson, Chas. A. Turner, O. T. Traylor, Ed-wis Trever, Henry Taylor, Ben Teels, Otis B. Thayer.

Vedra, Yarns.

Whiffen, Tom, Chas. Wallace, J. Wyatt, Geo. Wharman, Theo. H. Wilson, W. A. White, Chas. White, Frederick Ward, Bert Winger.

Young, J. A., Oswald Yorks.

REGISTERED MATTER.

Clara Pangel, Mrs. J. W. Barry, Walter N. Lawrence, Franklyn Whitman, Ernest Francini, Jas. Curtis, Sidney McCarthy, F. A. Demerest, Frank Rowan, E. F. Thompson, Laura Bea Nyth, Eunice J. Bond, Mrs. I. J. Manion.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office.

Beginning with the number dated Jan. 22, 1910, mail received at The Dramatic Mirror Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

FORWARDING MAIL.

Mail will be forwarded regularly to any permanent address filed with our Post-Office Department by members of the Profession. Mail will be forwarded care of any company if route is filed with our Post-Office Department from time to time, but no letters will be forwarded unless such route is specially sent to our Post-Office Department.

These regulations have become necessary owing to the large increase of the amount of mail matter handled by THE MIRROR. Patrons will facilitate mail service of THE MIRROR by conforming strictly to the above requirements.

WOMEN.

Ashton, Joney, Katherine Armstrong, Hilda Ariana.

ROCKFORD.—GRAND (George C. Sackett): The Goddess of Liberty Feb. 14 pleased crowded house. Grace Hayward co. 15-16; presented. When We Were Young, 16-17; and

MARSHALLTOWN.—NEW ODEON (Bus-
by Brothers): Three Twins Feb. 17 proved to
musical treat of season; good co. headed by
Thomas Whitford and Florine Sweetman, played
a good business. The Girl and the Stam-
pedo 30 pleased good business. Hiwin Strong
stock co. 31-36. Plays: Across the Rio Grande,
Way Out West; good business. Lillian Russell
The House of a Thousand Candles 4 (returns).

—ITEMS: T. Nelson Downes is in the city because of the death of his mother. Two sons of Madame Schumann-Haas, Henry and Hans, are with The Three Twins.

BURLINGTON.—OPERA HOUSE (Chamberlain-Harrington Co.): Goddard of Liberty Feb. 18. The Girl of the Mountains 23; fair, to fair business. Gentlemen from Mississippi 31. The Little 11. Field's Minstrels 8. Dances and the Girl 11. Tim Murphy 18.—ITEMS: Nellie Fisher and George Parsons in The Goddess of Liberty played to big business, and more than pleased. It is the best musical attraction we have seen this season.—Johnny Property as the "barber" was breezy and refreshing.

EAGLE GROVE.—ARMORY OPERA HOUSE (W. F. Ince): A Texas Ranger, by Jack Hinkley, Feb. 2; fair business. The Morgan Stock Co., with J. Dong Morgan, in Big Hearted Jim, A Southern Rose, and The Cry Baby 10-12; good co., to three packed houses. James McGinn presented Edwin Strong and co. in The House of the Rising Sun, and Mr. Hyde 18, 19; good co., to good houses. Specialties by Mounts and Del Mar greatly pleased.

DUBUQUE.—GRAND (William L. Bradley): The Three Twins 1. The Traveling Salesman 2. Local 4-7. George Arliss in Septimus 8.—BLOOM (J. A. Wolfe): The Girl of the Mountains 1. The Little 11. Field's Minstrels 8. Dances and the Girl 11. Tim Murphy 18.—ITEMS: A deal is about to be consummated for the sale of the Bijou to parties interested in the Western Vaudeville Association, who will control also houses in Rockford and Peoria, Ill. Mr. Rosenzweig will remain manager.

WATERLOO.—SYNDICATE (A. J. Sney): Three Twins Feb. 18 to capacity; good attraction; Florine Westman made a big hit with the Yama-Yama Girls. North Brothers Stock 21-23.—WATERLOO (A. J. Sney): Dark 14-19. The Girl and the Stampede 22. A Pair of Country Kids 26. Goddess of Liberty 4.—ITEMS: The S. R. O. sign was hung out at 4 o'clock Monday for the advance sale for North Brothers.

MASON CITY.—WILSON (Arthur and Hester): The Girl Question Feb. 15 to good sized audience. Three Twins 19 to S. R. O.; co. strong and audience well pleased. The Hickman-Bossey co. opened with Thorns and Orange Blossoms 21. St. Himo 22; and drew full houses. The Traveling Salesman 1.

KEOKUK.—OPERA HOUSE (D. L. Hughes): The Country Sheriff Feb. 14; fair co., to fair house. St. Himo 19; matinee and night; fair co., to good business. Ramo Spanish Orchestra 21; good co., to crowded house. Amateur Minstrels 22, benefit to Keokuk Baseball Club of Central Association.

SPENCER.—OPERA HOUSE (Franklin Floete): Short Course Vaudeville Feb. 18 (local); fair, to good house. Public School Entertainment for Short Course (local); done, to packed house. Eugene Moore's Tiger and the Lamb 23. M. G. M. Lecture 24. Hidden Hand 8.

FERRY.—OPERA HOUSE (A. W. Walton): Reno Stock co. Feb. 14-19; failed to please small business. William McCauley in The Little Homestead 26. Morgan Stock co. 28-3.

KANSAS.

WICHITA.—CRAWFORD (E. L. Martling): Raymond Teal Musical Comedy co. in The Spooners Feb. 14-19; pleased good houses. Same co. in The Man Behind 21-23.—AUDITORIUM (J. A. Wolfe): Brewster's Millions 15 pleased large house. Little Johnny Jones 18; good attraction, to good business. Wolfe Stock co. in When Knighthood Was in Flower 21-23 (except 25). The Servant in the House 23. Bailey and Austin in The Top o' the World 3. The Girl of the Golden West 10.—PRINCESS (L. M. Miller): Good vaudeville bill; business fine 21-23.

JUNCTION CITY.—OPERA HOUSE (T. W. Dora): St. Himo Feb. 4; fair, to good business. Polly of the Circus 18; greatly pleased capacity. The Girl Question 24. The Servant in the House 4. Top o' the World 11. The Flower of the March 19. The Third Degree 31.

COLUMBUS.—McGHEE'S (W. E. McGhie): Isle of Spice Feb. 18; good performance and business. Port J. White's Faust 21; good satisfaction, to light business on account of bad weather. Columbus Stock co. (local) 23. St. Himo 25, changed to March 15.

FORT SCOTT.—DAVIDSON (Harry C. Erlich): William A. Duncan co. to light business Feb. 14, 15. Plays given: The Man from Nowhere and The Taint of Heredity; very good co. Polly of the Circus 7. The Servant in the House 16.

HUTCHINSON.—HOME (W. A. Lee): Polly of the Circus Feb. 14; excellent co., to S. R. O. Little Johnny Jones 17; fine co., to only fair business. The Old Clothes Man 19, matinee and night; good co., to two good houses.

NORTON.—AUDITORIUM (George Moulton): H. H. Frase presented The Girl Question to a crowded house Feb. 18; fine cast, with Dorothy Maynard, Helene McGowan, John L. Kearney, J. Frank Holliday, Anna Hoffman, and Justine Cooper. St. Himo 1; canceled.

PITTSBURG.—LA BELLE (W. W. Bell): Third Degree Feb. 11; large house; very well pleased. Brewster's Millions 18; good house and co. Isle of Spice 22. Polly of the Circus 27.

CHAMUTE.—HESTRICK (F. Lee Williams): The Third Degree Feb. 14; delighted highest house of the season; also best attraction of the season. Vaudeville 17, 18; pleased fair house. Vaudeville 24-26.

OTTAWA.—BOHRBAUGH (S. R. Hubbard): Dark Feb. 20-26. Polly of the Circus 24.

KENTUCKY.

HENDERSON.—PARK (J. Dee Collins): Vogel's Minstrels Feb. 10; fair performance and business.—ITEMS: The J. E. English Theatre Co., owners of Park Theatre, which was recently sold to the Henderson National Bank, under a decree of court in foreclosure proceedings, filed exceptions to the commissioners' report of the sale, and said exceptions were overruled by the Henderson Circuit Court 23. A deed was awarded the bank, a writ of possession for the property to issue in ten days, the time being allowed in which to appeal from the court's order concerning the sale. The bank is under contract with Pedley and Burch, owners of theatres at Evansville, Ind., and Owensboro, Ky., to convey the theatre to them at a small advance over its bid.—Pedley and Burch will begin looking at once for the 1910-1911 season, but it is not probable that they will take charge of the house until the former owners determine as to the court appeal.

OWENSBORO.—GRAND (Pedley and Burch): The White Squaw Feb. 18 to fair business; co. good. Vogel's Minstrels 17; small audience; inclement weather; good attraction. Paid in Full 1.—ITEMS: Messrs. T. A. Pedley, J. G. Burch, and J. G. Well, of this city, purchased the Park Theatre in Henderson, Ky., 17, and will operate it with J. D. Kilgore as manager. All dates held by traveling co. at this house will be filled.

LEXINGTON.—OPERA HOUSE (Charles Scott): Fritz Schaff in The Prima Donna Feb. 18; S. R. O.; performance below par. Fluffy Bubbles 19; fair business, fair performance. Grace Vasei Standiford in The Golden Butterfly 21; to capacity; magnificent production and best of satisfaction.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): A Yankee Doodle Boy Feb. 19, to fair business; ordinary. Coburn's Minstrels 25.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE (Krich Brothers and Coleman): Tim Murphy in Cupid and the Dollar Feb. 17; excellent performance to good business. Straborn Olindeella 22. The Girl of the Golden West 25, 27.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): King So-So Feb. 19 (local); good house and well presented. Yale Stock co. 21-23; fair co., to poor business. plays The Country Girl, The Princess of Patience, How Hooey Was Side-tracked. Local Musical Club in Fra Diavolo 24. Lois Fuller 26. Maude Adams 28. The Holy City 1. Under Southern Skins 5.—ITEMS: Yale Stock co. has no dates ahead after Portland 24-28.

BANGOR.—OPERA HOUSE (F. A. Owen): The Myrtle-Harder Stock co. closed Feb. 19 and presented to fairly good and well pleased audience The Girl Out Yonder. One Girl is a Thousand. The Shoemaker, Child of the Regiment, Hunker of the Law, That Gal of Sawdust and The Missouri Girl. That Gal of Sawdust excellent. Lois Fuller 23. Yale Stock co. 3-6.

BELFAST.—OPERA HOUSE (W. J. Clifford): Phidias Rice, dramatic impersonator, entertained a full house with the comedy, David Garrick, Feb. 23.

BROOKTON.—TOWN HALL (H. J. Givens): Bachelor Hall (local) Feb. 21; excellent production; packed house.

MARYLAND.

ANNAPOLIS.—COLONIAL (Fred W. Palmer): California Girls Feb. 23.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Bright Eyes Feb. 18, 19 (matinee 19), with clever Cecil Lean and Florence Holbrook, proved to be one of the best attractions of the season, both are very talented players; Florence Holbrook and Cecil Lean were much in evidence throughout the three acts, and confirmed their success achieved in vaudeville; Miss Holbrook's singing of "Mrs. Casey" carried the audience by storm, and Mr. Lean's original song of the baseball enthusiast also made a great hit, but the refrain, which was whistled between the acts and on the street after the performance, was "For You, Bright Eyes." Other tuneful melodies finely rendered were "The Lines in Molly's Hand," and one relative to evolution in woman's dress, illustrated by the large chorus; excellent co.; the scenic effects were elaborate and well arranged, while an augmented orchestra added to the effectiveness of the production; attendance large. Concert 20 (matinee), vaudeville and pictures; well attended. Henry Milworth's Pantomime Play at Oberammergau 20 (night), under the auspices of the local O. P. O. Elks as a special Lenten attraction. The attendance was very large and deep interest was shown in the many views and the descriptions of them. Cohen and Harris' Minstrels 22 (matinee and night), with George Evans, Arthur Alexander, Earl Benham, Will Oakland, and a very good co. gave a pleasing performance to large attendance. Fall City's Comedians 24-26. Concert 27. The Yankee Prince 3. —ITEMS: Mr. and Mrs. Cecil Lean (Florence Holbrook) have just purchased a new 32-foot motor boat that they have had shipped to their summer bungalow at Fort Atkinson, Wis. The boat has been named "Bright Eyes." John Dillon, stage director at the Academy, will leave in a few days for Highland, Mass., for the benefit of his health, which has been very poor of late.—Adelaide Sharpe, of this city, now a member of the Bright Eyes co., was formerly one of the best local amateurs, and since going on the professional stage has met with much success.—Fred Miller has joined the Bright Eyes co. to do special advertising work.—Robert Cusick, of the House Next Door, and John H. Garvey, of Cohen and Harris' Minstrels, visited their homes in this city 17.—Cecil Lean is one of the most successful comedians who has appeared in this city this season.—Harry Quinn, of this city, joined 101 Ranch Wild West co., opening at St. Louis, April 4. W. F. GHE.

NORTHAMPTON.—ACADEMY (B. L. Potter): Dockstader's Minstrels 17; pleased big house here in Mr. Dockstader's native city. Lyman Howe 18; good, to good business. Alden's Moving Pictures and Star Vaudeville 21-23; pleased fair attendance. Bennett and Moulton co. 28-3. Madame Oily 8. Andrew Mack 5. Smith College Glee Club 8. Madame Nasimova 12. Middle Feb 17. Kirk Brown 28-April 2. —ITEMS: COLLINGS: Recital by Dr. Willner, dramatic baritone, the second of three auditions were by Judge Lindsay, on his experience among the prisoners of the Juvenile courts, which packed the Academy afternoon 21, proceeds for the children's hospital, and by Walter H. Page, editor of "World's Work," at Smith College 23, at the Washington's Birthday exercises; subject, "The Homeless Administration."

HAVERHILL.—ACADEMY (Will H. Stevens): Quincy Adams Sawyer Feb. 22; very good co., to excellent business. James Thatcher for the children's hospital, and by Walter H. Page, editor of "World's Work," at Smith College 23, at the Washington's Birthday exercises; subject, "The Homeless Administration."

WILLIAM NORTON

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concert and stage experience the production was remarkably swift and finished. Vaudeville 20-3. Irene Holman and Charles Deland being the headliners.—ITEMS: George Hayes (Professor Irving), who has been ahead of the Uncle Josh Simpkins (Southern), is at his home in this city and will spend the next month or so resting and preparing for the Summer season.

LAWRENCE.—OPERA HOUSE (John R. Oldfield): Bright Eyes Feb. 14 pleased S. R. O. Cohen and Harris' Minstrels 18; fine, to large audience. Quincy Adams Sawyer 19; fair house.—ITEMS: Owing to poor business and the lack of attractions on the New England circuit, the Opera House 21 started an indefinite season of moving pictures and vaudeville.—Pat Rooney and Martin Bent, booked at the Colonial 21-23, canceled on account of illness in the family.—Business at the Colonial continues very good.

WORCESTER.—THEATRE (J. F. Burke): St. Himo, with J. A. Whiteside, Feb. 19 pleased good business. Jacob A. Adler in God's Punishment 21; good co.; S. R. O. J. E. Dolan

In The House Next Door 24. Under Southern Skins 25. Maude Adams in What Every Woman Knows 2. The Yankee Prince 4. —FRANKLIN SQUARE (Joseph A. Mack): The Rays in King Casey 21-23; fine co.; capacity houses. In Panama 25-5. Red Moon 7-13. Via Wireless 14-19.—ITEMS: Two performances of Lyman Howe's moving pictures were given to capacity houses 23.

BROOKTON.—CITY (W. B. Owen): Illustrated songs and moving pictures Feb. 23 to large houses. Cohen and Harris' Minstrels 21 pleased capacity house; George Evans, Arthur Alexander, and Vaughn Comfort made hits. A Fighting Chance 22; matinee and evening; failed to please. Leigh De Lacy Stock co. 23-5. Harriette Crossman 25.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Cohen and Harris Feb. 19; matinee and evening; played to capacity business. Vaudeville and moving pictures 21-23.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): Phil Ott's Comedians Feb. 17-19 delighted crowded houses. Under Southern Skins 7.

MICHIGAN.

GRAND RAPIDS.—POWERS (Mrs. Billman): First Night Feb. 25. They Loved a Lassie Feb. 26. A Foot on the Floor Feb. 27. JERICHO (Orin Stair): House of a Thousand Candles 19; good; to good business. The Great Divide 20-22; even better than when seen here earlier in the season; drew crowded houses. The Smart Set in His Honor the Barber 24-26. School Days 27-2. Wep-Ton-No-Wah 3-5. Rip Van Winkle 10-12. GARRICK (Frank Rose): Hall's Associate Players still continue to please fair business 17-20. Annie Laurie, Outcasts of Society, 21-23. The Fatal Call 24-27. TEM-PIE (H. P. Churchill): Excellent vaudeville.

KALAMAZOO.—FILLER (H. S. Carter): House of a Thousand Candles Feb. 21; pleased. Paid in Full 22; matinee and evening; to good business. Ten Nights in a Barroom 23. The Great Divide 24. The Girl at the Helm 25. They Loved a Lassie 26. Rose Stahl in The Cherry Lady 27. The Three Twins 14. AOAD (H. A. Bush): Mr. Mystery 22; pleased fair house. Durno, the Mysterious, and co. 23. Manhattan Stock co. 28-5.

ADRIAN.—CROWELL OPERA HOUSE (C. D. Hardy): Manhattan Stock co. gave a week of repertoire Feb. 14-19; very good satisfaction to good business; playing Little Miss Robinson Crusoe, Hearts of the Blue Ridge, Prisoner of Andersonville, The Slave Girl, Her First False Step, and The Man from Sacramento. Tom Marks opened a week of repertoire 21 in the Irish Soldier.

BATTLE CREEK.—PORT (E. B. Smith): The Man on the Box Feb. 19; large houses; pleased. Manhattan Stock co. 20-27; gave Prisoner of Andersonville, The Man from Sacramento, The Man of Mystery, Little Miss Robinson Crusoe, Her First False Step, The Girl and the Gambler, and The Slave Girl; large houses; fairly pleased.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Trousdale Brothers gave The Man on the Box Feb. 6 to a very large and well pleased audience. Palmer Kellogg offered Pinafore 3, 4. Jules Murry sends Norman Hackett in Classroom 9. Joseph H. Galtie big musical review 15. The White Snow comes 18.

BENTON HARBOR.—BELL OPERA HOUSE: Lyman Howe Feb. 17; interesting entertainment, to a large house; Grandstar 20; exceptionally strong cast; pleased large and appreciative audience. The Girl at the Helm 23. Emma South 26. Rose Stahl in The Cherry Lady 27.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger): The Tormakers Feb. 19; pleased good house. Man on the Box 21; best of the season; good business. Tom Marks 24-2. Daniel Boone 15. The White Snow 23.

BIG RAPIDS.—COLONIAL (Bartlett Doe): Overcrowded local Feb. 18; delighted capacity. A House of a Thousand Candles 18; excellent attraction and business; fair co. The Tormakers 20. A Texas Cattle King 1. The Girl at the Helm 4. The Girl Question 11. The Time, the Place and the Girl 18.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): Lyman Howe Feb. 18; good house. Man on the Box 17; pleased. Grandstar 21; gave excellent satisfaction. Polly of the Circus 25. The Sunny South co. 28.

PLINT.—GARRICK (A. W. Harris): Vaudeville Feb. 18-19; business good. STONE'S (A. C. Fox): Oscar Cook Stock co. in Why Girls Leave Home 16; pleased good business. Vaudeville 17.

OWOSO.—THEATRE (A. H. Cohen, mgr.): They Loved a Lassie Feb. 23; to big house; the best attraction of the season. The Man on the Box 28.

HANCOCK.—KERRIDGE (Ray Kerridge): Dark Feb. 14-15. D'Urbano and His Band 21-23.

JONESVILLE.—NEW THEATRE (N. H. Widger): Girl at the Helm 2. Daniel Boone 15.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame): Polly of the Circus Feb. 14; played capacity; fine co. The Traveling Salesman 18; pleased. S. O. The Moonshiner's Daughter 21-23. Little Alabama 27. The Traveling Salesman 28. The House of a Thousand Candles 2-8. The Servant in the House 10.

ROCHESTER.—METROPOLITAN (L. B. Leffer): The Florida De Voss co. Feb. 14-18 to fair business. The Girl Question 19 to good business. The Traveling Salesman 22. The Moonshiner's Daughter 23. The Edmond-Carroll co. 25-5. Bernard Daly co. 10.

PARIBAUT.—OPERA HOUSE (Karl and Dibble): The Girl Question Feb. 16; good co.; pleased fair business. Moving pictures open dates. The Three Twins 22.

BRAINERD.—PAIK OPERA HOUSE (F. G. Hall, mgr.): Daniel Ryan in The Fox Feb. 25.

MISSISSIPPI.

JACKSON.—CENTURY (S. C. Marshall): Paid in Full Feb. 15; good co. and business. Tim Murphy in Cupid and the Dollar 16 pleased good house. Mr. Murphy gave one of his characteristic talks in response to repeated calls. The Third Degree 26. Prince of T-Right 4. Florence Davis 8. Commencement Day 15. Three Twins 23.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer): The Prince Charming Feb. 12; pleased good house. Paid in Full 18; strong co. and play; to good business. Cecil DeWitt 23. The Prince of T-Right 3. Florence Davis 11. The Three Twins 22. The Honeycomb Trail 23. J. E. Hudson in The House Next Door 25. The Time, the Place and the Girl April 5.

MERIDIAN.—OPERA HOUSE (W. E. Jones): Grandstar Feb. 15; good co.; fair business. Elliott Dexter in The Prince Charming 16; good co.; poor business.

COLUMBUS.—THEATRE (James W. Newby): The Prince Charming Feb. 12 to small business; performance fair.

MISSOURI.

ST. JOSEPH.—TOTTLE (C. U. Phillips): Little Johnny Jones Feb. 13, with George W. Mann in the star part, pleased light business. Louis Mann in The Man Who Stood Still 17; a due co. and production; every member of the cast worthy of praise; house crowded. Charles

E. Mack in Come Back to Erin 19; pleased light business. King Dodo 22. Lillian Russell in The First Night 26. The Newweds 27, 28. HATCHER (C. U. Phillips): The House of a Thousand Candles 12-14; well presented by good co.; Miss Montague especially attractive; business fair. The Brigadiers 1-19; excellent burlesque co.; snappy chorus; olio especially good; Brown and Everett and the Five Marvelous Martlets scored great hits; business good. In Wyoming 20-23. The Avenue Girls 24-26. AUDITORIUM: Rhoda Royal Circus 21-28.

MOBERLY.—HALLORAN'S (P. Halloran): The Climax Feb. 12; pleased; excellent co. The Newweds 15; pleased; business good. A Texas Ranger 19; matinee and evening; business fair. Brewster's Millions 22; excellent co.; pleased. Vaudeville 28-5. Traveling Salesman 6. Clansman 11. A. G. Field's Minstrels 12.

HANNIBAL.—PARK (J. B. Price): The Newweds and Their Baby Feb. 14; co. and business good. Montana 16; fair; to fair house. St. Elmo 19; pleased two good audiences. The Isle of Spices 1. Lillian Russell 5. A. G. Field's Minstrels 11. The Clansman 12.

KIRKSVILLE.—HARRINGTON (Herbert S. Swanson): Paid in Full Feb. 4; one attraction and business. The Climax 10; dramatic treat of the season. Local Talent 23, 24. The Girl Question 2. Kyril and His Band 4.

MEXICO.—OPERA HOUSE (A. E. Waterman): The Texas Ranger Feb. 10; co. and business good. Little Johnny Jones 25. Tempest and Sunshine 2. The Hallroom Boys 4.

JEFFERSON CITY.—JEFFERSON (Richard Ael): The Newweds and Their Baby Feb. 10; good co. and business. Little Johnny Jones 24.

CARROLLTON.—WILCOXSON (W. E. Hamilton, Jr.): The Girl Question in The Irish Soldier Feb. 23; pleased a fair house. Missouri University Glee Club 25.

NEBRASKA.

FREMONT.—LARSON (W. A. Lowry, mgr.): William Grew Stock co. in Just Plain Folks Feb. 27 to fine business. King 31; drew fairly well. House of a Thousand Candles 24. William Grew Stock co. in Man from Mexico 25. Beverly of Graustark 3. Isle of Spices 17. Polly of the Circus 25. Girl of Golden West 28. Max Fagan 31. WTM: William Grew Stock co. in The Gilded Butterfly Theatre co. reorganized and will put on only royalty plays, and will appear here one night of each week.

KEARNEY.—OPERA HOUSE (J. F. Saup): King Dodo Feb. 15; fair business in very weather. Hecater Kent, William Friend, and Zoe Barnett scored; costumes best even seen here, and pleased immensely. The Clansman 16; S. O.; production good, but scenic equipment not up to standard. Beverly 1. The Climax 4. Polly Feb. 15. Isle of Spices 21. ITEM: Peter MacQuinn lectured at State Normal 10 to crowded auditorium on "Travels in Africa."

MOORE.—TEMPLE (McConnell and Penell): The Girl Question Feb. 18; pleased large house. Hillman's Ideal Stock co. 21-23.

YORK.—OPERA HOUSE (W. D. Fisher): Louis Mann in The Man Who Stood Still Feb. 18; pleased good business.

NORFOLK.—AUDITORIUM (M. W. Jencks): St. Elmo Feb. 14; pleased small house.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles E. King, mgr.): Leck De Le and strong co. Feb. 14-19; pleased good business. with Clothes, The Woman in the Cape, The Prisoner of Benda, The Reformer, The Kreutzer Sonata, and The Daughters of Men. Quincy Adams Sawyer 24-26. Sherman's moving pictures 5.

CLAREMONT.—OPERA HOUSE (H. T. Easton): Clara Turner co. Feb. 13, 19; light business; co. pleased in every way; plays produced: Why Men Tempt Women, Oh, You Kid, and Kelpa of the Circus.

PORTSMOUTH.—THEATRE (F. W. Hartford): Sherman and Washburn's pictures and vaudeville Feb. 21-23, to good business.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): A Stubborn Cinderella Feb. 12; fine production, to fair house; stormy night prevented larger attendance. The Girls of Happyland 21 (local); pleased full house. Olga Netherlands 28.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE: John Drew made his first appearance here in several years Feb. 17 when he appeared in Inconstant George before an audience that very comfortably filled the house; the performance was a most delightful one; the co. was good, rendering their parts delightfully; the costumes were beautiful and the scenery and furnishings very elaborate; the audience was fully justified in their expressions of approval. The Soul Kiss was the attraction 19 and filled the house at two performances with well pleased audiences; Mike Prager received much merited applause. Kirk Brown opened an engagement 21 for one week commencing with The Wife for Monday's matinee, followed by Brown of Harvard, Under the Red Robe, Classmates, St. Elmo, Monte Cristo, Merchant of Venice, and The Man Who Dared; business to the present time has been excellent and the performances have given good satisfaction. Maude Allen and the Russian Symphony Orchestra 2.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Vaudeville Feb. 24; with The Girl from Rector's 26; advance sale indicates fine business. Next attraction, The Third Degree. ITEM: Josephine Pierce, until recently pianist at the Majestic, this city, is engaged in similar work at a theatre located at Eighth and Columbia Avenue, Philadelphia. Helen Joyce, formerly soloist at the same house, is at present singing at the Family Theatre, same city. Both are Philadelphia Girls.

PATERSON.—LYCUM (Francis J. Gilbert): Sal the Circus Gal Feb. 21-23, with a capable co., which pleased its patrons, who turned out in goodly numbers. Ward and Vokes in The Promoters played their annual engagement 24-26. They duplicated their former success, which was due in a great measure to the efforts of Lucy Daly. The balance of the co. also pleased. "Way Down East" opens for a

week's play 28. Grandstar 7-9. Barney Gilmore 10-12. Lena Rivers 14-16.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore): John Drew in Inconstant George Feb. 18, 19; excellent performance to packed houses. Theodore Holston in The Bar-rier 21, 22; pleased good houses. Newman's lectures and pictures 23; a most interesting entertainment; to a fair house. The Soul Kiss 24, 26. SAVOY (Harry E. Brown): The Savoy Stock co. in A Cusy Corner 21-23. Three Weeks 25-6.

DAYTON.—OPERA HOUSE (A. H. Woods): The Baying Stock co. offered 24-26. Feb. 21-23. The Wolf 28-5.

NEW YORK.

ALBANY.—HARMANUS BIECKER HALL (J. Gilbert Gordon, mgr.): The Best Laid Dramatic Stock co., which has just closed a prosperous season of several weeks at the Baker, Rochester, N. Y., opened for an indefinite engagement 21, giving a highly creditable performance of St. Elmo Feb. 17-19. The play for the week, Best Laid, in the leading role was seen to good advantage. He had the assistance of an excellent co., which included Miss Emory, who made a strong impression; Miss Buck, George Collins, Frank Base, Frank L. Sylvester, and Augustus Shakespeare, whose work was praiseworthy. The mounting of the play was especially fine. Week 28-5. The Crisis. EMPIRE (James H. Rhodes, mgr.): Andy Lewis and the Mardi Gras Burlesque 17-19; drew crowded houses. The vaudeville acts were good. As an added attraction, Manager Rhodes put on the Johnson-Ketchell light pictures. The Golden Crooks, with Ida Orsini in lead, had big business 21-23. The Behman Show 24-26. Scribner, Oh, You Women 28-5. MAJESTIC (Emil Detelch): 21-23; Vaudeville and the latest moving picture films, to large business. ITEM: John Holicky, who has just closed with Stair and Haylin will appear here next week with the (Bell) Stock co. appearing in The Crisis. The Du Muths, members of the Order of Modern Woodmen, who appeared here with the Fashion Plates Burlesque co., last week, were entertained by the local lodge of Woodmen 18. Flanagan and Nolan, a team of local dancers, have returned home from a successful tour of vaudeville houses. GEORGE W. HERRICK.

ROCHESTER.—LYCUM (M. E. Wolff): Henrietta Crozman in Sham played to big business Feb. 18, 19; Miss Crozman was capably supported by an excellent co. Although seen before, Kyril in The House of a Thousand Candles 21-23, drew well. Tyrone Power is still playing the Dragoon and his forceful characterization of the part was an excellent piece of work. Willford Roger as Manson gave a clear and beautiful rendition of the part. Alma, Wo Wombat Da, 24-26. Kyril in The House of a Thousand Candles 21-23. Kyril in The House of a Thousand Candles 21-23. Kyril in The House of a Thousand Candles 21-23.

SYRACUSE.—WIERING (John L. Kerr): The Promises of Children of Destiny occurred Feb. 17-19, to good sized audiences, and made a favorable impression. The dialogue was brilliant and epigrammatic, and the co. could hardly be improved upon. Henrietta Crozman in Sham played to big business Feb. 18, 19; Miss Crozman was capably supported by an excellent co. Although seen before, Kyril in The House of a Thousand Candles 21-23, drew well. Tyrone Power is still playing the Dragoon and his forceful characterization of the part was an excellent piece of work. Willford Roger as Manson gave a clear and beautiful rendition of the part. Alma, Wo Wombat Da, 24-26. Kyril in The House of a Thousand Candles 21-23. Kyril in The House of a Thousand Candles 21-23. Kyril in The House of a Thousand Candles 21-23.

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time he was connected with the Earl Burgess interests. Mr. Gillen will be warmly greeted by his many Oswego friends, who will look for a number of improvements under his management and a continuance of the excellent business now being done at the Richardson. The numerous patrons of the theatre and Oswego people in general wish both of the above young men the very best of success in their new positions of responsibility. The Hamilton College Glee Club, which appeared here 15, was entertained in the afternoon at a reception given in their honor at the home of Dr. Willis, D

BATAVIA.—DELLINGER OPERA HOUSE (William F. Halls): Al. Field's Minstrels Feb. 18; matinee and night; capacity at both performances; best minstrel ever in town. The Man on the Box 23; matinee and night; very good, to good business. The Wizard of Wiseland 8.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark): East Lynne Feb. 23; attracted large house and pleased. Lena Rivers 24 was well attended. Stetson's U. T. C. 20. —ITEM: Frank A. Keeney, manager of the Armory Theatre, is in town for a few days.

CORNING.—OPERA HOUSE (Ernest J. Lynch): The Man on the Box Feb. 19; pleased good house. H. Hines 21; pleased fair house. Stetson's U. T. C. 22; matinee and night; good business. Howe's moving pictures 1. Richard Carle 3.

HERKIMER.—OPERA HOUSE (Ben Schermer): Al. W. Martin's U. T. C. Feb. 16 pleased big house. Sacred concert 20, given by the local No. 283 Musicians' Association for the benefit of one of its members; good concert to big house.

CORTLAND.—THEATRE (L. M. Dillon): The Man on the Box Feb. 14; co. and house good. Elsie Ferguson in Such a Little Queen 17; excellent co. to S. R. O. Chauncey-Kelley co. 21-22.

ROME.—LYRIC (Edward J. Gately): Dark Feb. 16-22. The Final Settlement 23. Chauncey-Kelley co. 23-5. The Fortune Hunter 7. Eddie Foy in Mr. Hamlet of Broadway 12. Madame Nasimova 14.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman): Molly Bawn Feb. 23 canceled. U. T. C. 25. The Wizard of Wiseland 1. Moving pictures all dark nights.

OWEGO.—TIOGA (John A. Lane): The Man of the Hour Feb. 18; good co.; fair house. The Man on the Box 25.

WELLVILLE.—BALDWIN (Interstate Amusement Co.): House, dark Feb. 21-23. The Man on the Box 1.

KINGSTON.—OPERA HOUSE (C. V. Dubois): Girl from Hector's pleased S. R. O. Feb. 23 with a lot of spice. Soul Kiss 4. Avery Strong Stock co. 24-5.

GENEVA.—SMITH (F. K. Harrison): Man of the Hour Feb. 23. Climax 18. Bishop's Carriage 17.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer): Wizard of Wiseland Feb. 23. My Wife's Ma 26. Keene's Stock co. 23-5.

NORTH CAROLINA.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss): Grace Van Strudford Feb. 18 pleased large and enthusiastic audience. Hutton-Bailey Stock co. 21-26; opened with 'Twist Love and Honor' to capacity; followed by Tempest and Sunshine. East Lynne. From Rags to Riches. Lena Rivers. Cinderella. Coon Hollow. The Kentucky Night Riders.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss): The Hutton-Bailey Stock co. Feb. 14-19; plays, Twist Love and Honor. Lena Rivers. From Rags to Riches. Three of a Kind. The Man on the Box 23. The Time, the Place and the Girl 25.

CONCORD.—OPERA HOUSE (S. A. Schloss): Banker's Child Feb. 17; performance and business fair; incapable co. Meadowbrook Farm 21; very poor, to good house. St. Elmo 23.

SHREWSBURY.—GRAND (J. B. Porthouse): The Time, the Place and the Girl Feb. 21; good attraction; fair house; well pleased audience. St. Elmo 23.

GREENSBORO.—OPERA HOUSE (S. A. Schloss): The Time, the Place and the Girl Feb. 25. St. Elmo 26.

GOLDSBORO.—MESSENGER OPERA HOUSE (S. A. Schloss): St. Elmo Feb. 16; good co. and business.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): A good Saturday night house 10 was more than pleased by Eddie Foy in Mr. Hamlet of Broadway. Mr. Foy kept his audience in roars of laughter. Belle Gold and Laura Jeffray in their singing surely delivered the goods. —ITEM: Francis Larned came from New York to take the stage management of Mr. Hamlet of Broadway. —Arthur Evans, who has been stage manager of the Foy co., went to Chicago to take the stage for a Shubert attraction. —Henry Coate, who has been with the Foy co., has been to the Foy co. here and made a big hit with his singing. —Mrs. Leon M. Polachek is visiting her husband, the musical director of the Foy co. —Manager Edwin Clifford has been engaged by St. James' Church choir of Piqua, Ohio, to sing the baritone solo in Gail Passion on Good Friday. —Manager Emil Ankemiller, manager of the Foy co., was shown his autograph written twenty-one years ago while with J. H. Wallace. —Many Urbana people were relieved to learn the sudden death of Clay Clement, he being a big favorite here.

WILLIAMSVILLE.—AUDITORIUM (J. Frank Homan): The Manhattan Stock co. Feb. 7-12; presented Helen Forest Russell to excellent business; plays: Little Miss Robinson Crusoe, Hearts of the Blue Ridge. The Slave Girl, Prisoner of Andromeda. The Man from Sacramento, and Her First False Step. Vanderhilt 20, above the average. The Toy-makers 15; pleasing performance, to fair house; James Callahan deserved special mention. Eddie Foy in Mr. Hamlet of Broadway 18; very good; without a doubt one of the best musical productions ever seen here; attendance affected by smallpox scare. The Traveling Salesman 24. The Soul Kiss 2. Norman Hackett in Classroom 12. Grandstark 18. Girl at the Helm 24. Wizard of Wiseland April 1.

YOUNGSTOWN.—PARK (John H. Elliott): A Gentleman from Mississippi 9; gave a good production to a fair house. Polly of the Circus 10; excellent, to fair house. Daniel Boone on the Trail 11, 12; pleased small audience. Kyrie Bell in The Builder of Bridges 18; gave an excellent presentation to good house. Elsie Janis in The Fair Co. 1. Royal Wain Choir 3. Israel 5. —OPERA (Joseph Schaefer): McFadden's Plate 10-12; gave fair satisfaction to good business. Pierre of the Plains 14-15; good; attracted good house. Via Wireles 17-19; played to good business and was well received. The Girl and the Detective 21-23; a thriller and drew well. Monte Cristo 24-26. Viola Allen in The White Sister 2. Richard Jones in Silver Threads 3-5.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Elsie Janis in The Fair Co. 1-5. Israel 6. Underlined: Last Dollar. —ITEM: The House Next Door, The Servant in the House. The Third Degree, Grace George in A Woman's Way. Al. H. Wilson in Meta in Ireland. Florence (near in Fluffy) Hubbs in The Bishop's Carriage. —ITEM: (C. L. Hines): David Higgins in His Last Dollar Feb. 17-19; to excellent business. Monte Cristo 21-23; see co.; very general satisfaction. The Mummy and the Humming Bird 24-26. Viola Allen in The White Sister 1. Buster Brown 3-5.

DAYTON.—VICTORIA (William Sander): Kyrie Bell in The Builder of Bridges Feb. 18; see co.; good house. Pritzel school in The Prime Minister 21; fair; see co.; in Grace Van Strudford in The Golden Butterfly 22; delighted capacity. George Arliss in Septimus 26. Susan 4. —NATIONAL (Gill Burrows): George Sidney in The Joy Rider 17-19; fair; good house. Man of the Hour 21-23; excellent capacity. The Lion and the Mouse 24-26. Smart Set 28-2. Florence Gear in Fluffy Hubbs 3-5.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus. mgr.): Go-Won-Go-Mohawk 19; pleased two fair houses. George Arliss in Septimus 25. —GRAND (Springfield Theatre Co.): Eddie Foy in Mr. Hamlet of Broadway 18; Mr. Foy and his co. were very good; to pleased audience. Hyde's Theatre Party 21-5; co. and presentations satisfactory to very good business; plays: The Meddler, St. Elmo, A Scrap of Paper, A Gilded Fool, Still Waters Run Deep, Chimney Fadden.

LIMA.—FAUROT (L. H. Cunningham): Doyle's Orpheum Stock co. played to good business and gave satisfaction Feb. 14-18. David Higgins in His Last Dollar Feb. 19; pleased good house. Grace Van Strudford and an excellent supporting co. 23; delighted S. R. O.; Miss Van Strudford was in excellent voice and enthusiastically received. The Traveling Salesman 25. Santanelli, symphonist 24; exposure of the New Thought, Emmanuel Movement, and modern child culture.

NEWARK.—AUDITORIUM (Will D. Harris): Hyde's Theatre Party Feb. 14-19; good business; plays produced: The Meddler, St. Elmo, Still Waters Run Deep, A Gilded Fool, The Texas, and A Scrap of Paper. Grandstark 21; good business; pleased. A. T. Tole in The Joy Rider 20; fair business. —ITEM: Ed. Bailey, a former resident of this city, and now a musical instructor in New York city, has been visiting relatives here for past week.

HAMILTON.—SMITH'S (Tom A. Smith): Ward and Fokes in The Promoters Feb. 8; good business. The Thief 7; excellent; to good business. The Climax 3; big house; highly appreciated. The Golden Girl 10; paying business; fair. A Knight for a Day 15; pleased the usual Sunday audience. The Moulin Rouge Girls 14; large audience. George Sidney in The Joy Rider 20; fair business. —ITEM: A. T. Tole in The Hills 5. The Traveling Salesman 6.

ELYRIA.—THEATRE (H. A. Dykeman): David Higgins in His Last Dollar Feb. 21; to good business; satisfactory. Martin's U. T. C. co. 1. The Manhattan Theatre co. in permanent stock opened 19 in The Man from the West, followed by Three of a Kind. The co. feature Gordon Hamilton and Ella T. Kramer. Change of play twice a week. The co., scenery and costumes good.

NORWALK.—GILGER (W. A. Roscoe): The Climax 15; pleased satisfactory returns; were weathered, together with the irregular schedule maintained by the Hiram Co. here and contributed largely in preventing to what under normal conditions would have been a capacity house for this very meritorious attraction. Buster Brown 7.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutler): The Moulin Rouge Girls Feb. 16; delighted capacity. Colonial Stock co. opened a return (Indefinite) engagement 21 in Michael Strogoff, to capacity business and pleased immensely. Manager Renner, of this co., will change the bill tri-weekly.

PORTSMOUTH.—GRAND (O. F. Higley): Black Fiddler 18; pleased fair business. A Pair of Country Kids 18; played to fair business. Dark 21-26. Some of the attractions for March are: A Gentleman from Mississippi, The Goddess of Liberty, Three Twins, and The Land of Nod.

BELLEFONTAINE.—OPERA HOUSE (C. V. Smith): Just a Woman's Way Feb. 24. Traveling Salesman 15. Hyde's Theatre Party 7-12. —ITEM: Manager Smith says he has open time for first class stock or repertoire co. for Spring engagement and will play the same on per cent, or buy outright.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Graham Stock co. Feb. 21-26; good co. and business; plays: The Fighting Parson, A Fool of Fortune, The Stepmother, The Two Orphans, Kathleen Mavourneen, A Boy of the Streets, and Down on the Farm. The Cincinnati Symphony Orchestra 10.

MAANSFIELD.—OPERA HOUSE (Allbaugh and Doerflinger): Eddie Foy in Mr. Hamlet of Broadway Feb. 17; pleased a packed house. Moulin Rouge Girls 21; pleased a fair house. The Climax 24. Elks' will give a minstrel 4 for the benefit of the Humane Society. Three Twins April 5.

POSTORIA.—ANDES OPERA HOUSE (Carl Smith): Elks' Minstrels Feb. 8, 9; two capacity houses. Toy-makers failed to please small audience 14. The Climax 17; excellent, to good business. Traveling Salesman 21; greeted by large audience. Culhane's Comedians 28-9.

FINDLAY.—MAJESTIC (C. L. Gilbert): The Traveling Salesman Feb. 19; very good; matinee and night business good. —ITEM: (William Larkins): The Manhattan 14-19 in Dora Thorn, Woman Against Woman; pleased fair house.

ALLIANCE.—COLUMBIA (J. Stanley Smith): The District School (local) Feb. 18; pleased packed house. A Knight for a Day 25. The Climax 26. A Messenger Boy 25. Buster Brown 2. Gay Stock co. 7-12. Wizard of Wiseland 18.

CANTON.—OPERA HOUSE (E. R. Butler, faction to good business. Pierre of the Plains 14-15; good; attracted good house. Via Wireles 17-19; played to good business and was well received. The Girl and the Detective 21-23; a thriller and drew well. Monte Cristo 24-26. Viola Allen in The White Sister 2. Richard Jones in Silver Threads 3-5.

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NEW YORK BOSTON PHILADELPHIA



res. mgr.): Paid in Full pleased fair business Feb. 22. A Knight for a Day 20. Elsie Janis 3. Israel 4. —AUDITORIUM: Winter Circus, under the auspices of local Elks' lodge, 28-5.

ASHTABULA.—LYCUM (S. F. Cook): The Climax 1. Kirk's Band 6. matinee and evening. City Lecture Course 2. —ITEM: Professor Davidson has been reinstated as leader of the orchestra.

BRIDGEVILLE.—CITY OPERA HOUSE (Rhm and Van Outran): The Elks' Minstrels (local) Feb. 10, 17; to capacity; excellent attraction. A Messenger Boy 24. The Mummy and the Humming Bird 4.

STREUBENVILLE.—GRAND (A. M. Morley): Moulin Rouge Girls (business) Feb. 23; good returns. A Knight for a Day 24. George Sidney in The Joy Rider 25. A Pair of Country Kids 26. Grandstark 28.

MARION.—GRAND (Edmond Bels): Eddie Foy in Mr. Hamlet from Broadway Feb. 15; pleased capacity. The Climax 21; great success; to fair house. The Culhane Comedians' Stock co. 22-24.

COSSHOCK.—SIXTH STREET (John Williams): Babes in Toyland (local) Feb. 24, 25; pleased good house. Mummy and the Humming Bird 2. Al. Wilson 5.

PREMONT.—OPERA HOUSE (Hein and Haynes): The Traveling Salesman Feb. 18. The Climax 23; fair house; pleased. Buster Brown 8.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox): Colonial Stock co. Feb. 19-23; good business. A Messenger Boy 23.

WARREN.—OPERA HOUSE (John J. Murray): Knight for a Day Feb. 17; good co.; fair house. The Africaners 18, 19 drew well.

CAMBRIDGE.—COLONIAL (Hammond Brothers): As Told in the Hills 19; two good houses; pleased. Grandstark 23.

COSSHOCK.—THEATRE (John Williams): Dark Feb. 13-19. Babes in Toyland (local) 24, 25.

FIQUA.—MAY'S OPERA HOUSE (Charles H. May): Dark Feb. 20-25. A Traveling Salesman 3. Soul Kiss 4.

DELPHOS.—SHERER'S OPERA HOUSE (F. H. Staup): Keith Stock co. Feb. 25-5.

OKLAHOMA.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): Ole Olson 14; fair co. and business. Primrose's Minstrels 15; good, to fair house. Flower of the Hatch 17; good co., to fair attendance. The Prince of Teatnight 18; presented by Henry Woodruff; excellent to S. R. O. William Macaulay in The Little Homestead 20; good co. and good attendance. May Stewart in Romeo and Juliet 21. The Shepherd King 25.

MAJESTIC.—BUBBY (A. B. Estes): Round-Up Feb. 14-19; excellent attraction; audience especially pleased with Macra Artuckle; average good business; small attendance 16 owing to inclement weather. The Third Degree 10; good, to fair house. Wright Lorimer in The Shepherd King 22, 23. Prince of Teatnight 24.

ARDMORE.—OPERA HOUSE (Frank Robinson): Primrose Minstrels Feb. 16; excellent. The Fighting Parson 18. Ole Olson 19. —ITEM: Primrose Minstrels were entertained by R. F. O. E. at their hall after performance 19. —Business very quiet, because of extremely cold weather and snow.

SHAWNEE.—BECKER (John Franning): Primrose's Minstrels 14; pleased poor business. The Flower of the Hatch 16; good performance; poor business. May Stewart in Romeo and Juliet 23. Wright Lorimer in The Shepherd King 24.

BARTLESVILLE.—OKLAH (John Flinn): The Third Degree Feb. 17; good co. and business. Servant in the House 18; pleased fair business. Grimth, the Hypnotist, 23-26. King Dodo 1. Elks' Minstrels (local) 14, 15. The Traveling Salesman will follow.

DURANT.—THEATRE (George Harrison): Flower of the Hatch Feb. 12; excellent co., to good business. Isle of Spies 15; see co., to capacity. Fighting Parson 19. Ole Olson 21.

VINITA.—AUDITORIUM (Butler and Byrd): The Isle of Spies Feb. 16; deserved better business. The Servant in the House 18.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Hazeltine): Charles R. Hanford in The American Lord Feb. 12; good co. and business. The Great Divide co. 15. Strongheart co. 17. McIntyre and Heath co. in In Hart 18. The Lion and the Mouse 23. Wine, Woman and Song co. April 2.

SALEM.—GRAND (John F. Cardray): The Right of Way 14; excellent play and co.; one of the strong plays of the season. In Hart 16; pleased a large house; excellent co. The American Lord 17; good house and play; co.

good. The Virginian 23. The Lion and the Mouse 26.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): The California Girls, a lively burlesque organization, pleased two very large audiences Feb. 19. It was a return engagement and merited the generous applause accorded it. The Soul Kiss played to capacity houses at each performance 23. The production was tastefully staged and the co. large and well balanced. Miss Prager danced acceptably. Robert Lott in the leading masculine role won favor with his excellent bass voice; Sam Lewis as Sol Shevchenko was extremely funny. The entire cast was up to standard. Thomas Jefferson in Rip Van Winkle 24, with matinee, to fair business. The company and production were excellent and greatly enjoyed. Mr. Jefferson, of course, played the role of Rip in his own inimitable style. Edwin Denison as Derrick, Marion Benson as Gretchen, and Eva May as the nursemaid of Little Memele scored. Others in the cast were Otto Schrader, Harry Odile, Robert Stone, Dan Jones, Ernestine Kemer, Dudley McCann, Robert Brown, A. A. Hahn, Charles Duval, Olive Tumpkin, Jessie Sweet. The scenery was elaborate. The Monte Carlo Girls 25, with matinee. The College Widowers (local) 28, 1. The Girl from Hector's (return) 2. Grandstark 3, with matinee. —ITEM: The Press Club of this city will have a benefit performance at the Academy April 15. They expect to make it the most elaborate affair of its kind ever presented in a local theatre, and to this end have already enlisted the services of some of the leading local talent. Emanuel Leeb, press representative of the Academy, is chairman of the committee. Frank M. Erickson, formerly manager of the Elks, has become manager of the Twin Theatre, Baltimore. Louis Jacobs, whose position he has taken, is now manager of the Elks. This theatre, which has been closed for the past six weeks undergoing repairs, is now under the management of the Morning Picture Co. of America. —Corndius Keeney, the enterprising manager of the Grand, became the proud father of a second daughter. It is his intention to introduce her shortly to the many patrons of his Elks house in which on one of his popular amateur nights. —Paul Althouse, former soloist in a prominent local church, is now a member of the chorus of Hammerstein's Opera co.

SCHANTON.—LYCUM (C. L. Durban): Jacob P. Adler's Yiddish Dramatic co. in The Marriage of Figaro 17; co. excellent; to good business. Jacob P. Adler as Shylock scored a well merited hit. Although the production was in Yiddish and there were hundreds of persons in the audience who had no conception of that language, yet his portrayal of the Jew was so realistic, and his words and gesture as true to life, that the lines of the play were clearly comprehended by every person in the audience. He was ably assisted by a very capable co. Al. W. Martin's U. T. C. 19, with matinee; co. good. At the matinee the house was packed and people were turned away. Gus Collins as Uncle Tom, Eddie Mack as George Harris, Woodie Van as Phineas Fletcher, Willis Holmes as Sings Lecture, Frieda Mier as Topsy and Baby sacrifice as Eva scored hits. The others: Charles Langley, Joseph Harman, F. E. De Brune, J. R. Phillips, Stuart Walters, Robert Fay, Luther Burke, Master Edwards, Alvin Kibbles, Kate Phillips, Mattie Lamb, Marie Brooks, Amanda Wallace, Julia Masters, Charles Jones, Low Francis, John Muscato, David Bickens, Ray Butler, Will Bryan and Minnie Dunkle. The singing by the quartette was excellent. The Third Degree 21, 23, with matinee. A strong and evenly balanced co. to three excellent houses. Marion Kirby as Annie Jeffries scored a well merited hit and was awarded many curtain calls. Gladson James as Howard Jeffries, Jr., George Sumner as Richard Brewster, Irene Oakier as Mrs. Howard Jeffries, Mr. merit special mention. The others: Charles Hill Mallin, Alfred Moore, George Seybold, Lawrence Baldwin, Frederick Malcolm, John Hawley, Jack Bradley and Eleanor Lyons. The play was excellently staged. Wrestling match between Zhyrsko and Harry Stevens and August Gustavson 24. Dark 25-6. —ITEM: The Technical High School Dramatic Club will give The Fatal Message, by John Kendrick Bangs, at the Central High School Auditorium 2. —The Central High School (hospitals are rehearsing The Garroters, by William Dean Howells, for production in the near future. —Lee R. Stone, manager of Luna Park, and his wife, who have been spending their honeymoon in Los Angeles, Cal., expect to return home the week of 7. —The Bascom of the Princess Winsome is the title of a three-act play by Annie Fellow Johnston, which will be produced at the Grand Ridge Presbyterian Church March 26.

ALLENTOWN.—LYRIC (H. E. Norman): The Soul Kiss Feb. 17; attracted full house; the leading roles were all in good hands and the performance, judging from the frequent encores, gave satisfaction; the piece was handsomely staged and the chorus strong and well drilled. The Cowboy and the Thief drew top heavy house 18; capable co.; pleasing performance. Lorraine

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51, a representative audience which atoned in culture for what it lacked in size accorded an ovation to the great exponent of the pianoforte; a varied programme to suit the tastes of all was presented; after the recital an informal reception was held by Liebenow, and personally greeted many of his admirers. Kirk Brown and co. 25-26. ITEM: The Misses Maxwell and Thompson, two of the chorus girls of the Jolly Girls co., narrowly escaped losing their lives by asphyxiation in the City Hotel here. The ladies had retired for a nap in the afternoon and it is believed that prior to that time a valve of a gas jet was forced open during a jovial time they were having together. When discovered the ladies were completely overcome, and it took several hours hard work by Dr. Follweiler before they were fully out of danger. They were conveniently recovered to leave with the co. the next morning.

LANCASTER.—FULTON OPERA HOUSE (L. A. Yecker): The Cowboy and the Thief Feb. 22, 23; with good co., including Ida Marie Nelson, James R. McEwan and J. W. Davis; pleased good sized houses. Klaw and Erlanger's co. in the Harrier 24; made a strong impression upon a fair audience; the work of Theodora Roberts, Guineo Socca, James Durkin, W. S. Hart, Florence Rockwell and Abigail Marshall was especially fine and curtain calls were numerous. Richard Carle in Mary's Lamb 1. ITEM: J. Harrison Taylor of the Kirk Brown and co. was taken into the Mike here 17. Manager Griffith has entered into a contract with Arthur Fall of New York, under which the latter will furnish light opera at Rocky Springs Park next summer from June 27 to Labor Day.

HARRISBURG.—MAJESTIC (N. C. Mirick, res. mgr.): In the Bishop's Carriage Feb. 19; house fairly well filled; the play fairly produced; adequate. Miss Longfellow in the role of an angel was successful in arousing the interest of the audience and well deserved applause. The Devil's Mine, in the interest of the stage mechanism of the house, was given to fair business 21. Ward and Vokes in their new play, The Promoters, drew good houses 22; this was the one of the one vehicles that they have had of recent years; a very good co. throughout. Lucy Daly was the little magnet that drew. Jan Toy 23, 24; this was a production entirely local and the friends of the performers were heartily satisfied with their success. Theodora Roberts 25. The Third Degree 25. Helen George 25-26.

MANHATTAN CITY.—KAISER'S GRAND OPERA HOUSE (M. C. Kaler): In the Bishop's Carriage Feb. 15; fine co. and performance, to large and appreciative audience. Howe's pictures 21; success, in big house. The Third Degree 2. Girl from Rector's 10. ITEM: Grand management installed the new Powers No. 6 picture machine, which has wonderfully improved pictures given to crowded houses on dark nights. Local minstrel talent gave two performances to two crowded houses at Rector's 22 as benefit for fire. The announced best amateur minstrel ever given in that city.

WABASH.—AVENUE (A. P. Way): The Wagoner and Kemper co. presented Paid in Full Feb. 22; to good business matinee and evening; the production has been seen in this city before, and was better produced on the former occasion. Al. H. Wilson in Metz in Ireland 24; greatly pleased a good audience; Wilson is a favorite in this city; his songs were nicely rendered and his voice has lost none of its sweetness; he has a well balanced co. Little Olive Wright, the child wonder, in Immense and shared with Mr. Wilson the undivided applause; the stage setting was unique and pretty.

POTTSVILLE.—ACADEMY (Charles Baumann): Vanderline Feb. 17-19; to poor business. Helen George co. 21-23; fine co. and performance; plays in the Palace of the Kings. The Pit, The Little Minister, Strongheart, Toast of the Town, Three Weeks, The Marriage of William Ashe, The Secret Orchard, When Nightingale Was in Flower, in the Bishop's Carriage, The House of a Thousand Candles, Monte Carlo Girls 2. The Third Degree 5. SHAMOKIN.—OPERA HOUSE (John O. Swadlow, res. mgr.): In the Bishop's Carriage Feb. 17; delighted good house. The Third Degree 19; to large and well pleased audiences; two performances. John B. Willis Musical Comedy co. opened 21-26 with in Atlantic City. The Girl from Brighton. The Chorus Girl, and Two Old Crookes; to fair business.

FRANKLIN.—OPERA HOUSE (John Mills): Keys Sisters Stock co. presented Working Feb. 15, Lights of 'Frisco 16, The Girl from Sky Farm 17, Michael Strogoff 18, Beyond the Great Divide 19; very good co., to fair business. Daniel Boone on the Trail 21 pleased large audience. Franklin Third Class City Minstrel (benefit employees Opera House) 22. Buster Brown 24. Madame Frieda Landendorf in grand concert 25.

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown): Mortimer Snow Stock co. in The Heidelberg Feb. 21-26; excellent; to good business. Same co. in Faust 25-26.

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LUKERNÉ (Louis H. Baker): Town Talk 14-19; good co. and business. Washington Society Girls 17-19; pleased good business. Sam Devere 20, 21-23; good co.; excellent business. The Broadway Gaiety Girls 24-26. The Big Review 28-2. New Oxy Corner Girls 3-5. Jolly Girls 7-9. Moulin Rouge 10-12.

JOHNSTOWN.—CAMBRIDGE (H. W. Scherer): The Vanderline bill furnished by Aaron's Associated Theatre co. Feb. 16-18 did not draw very large patronage; this was due not to the fault of the bill or the management, but rather to a surplus of vaudeville in this city; patrons look on the Cambridge as a legitimate house. The High Hairs 19; fair attraction and business. The Jolly Girls 21, 22; good performance and business. The Cowboy and the Thief 25. Al. Wilson 26.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd): The Third Degree Feb. 18; pleased S. R. O.; George Summer, Charles Madison, Gladstone James, Jack Ella, George Serbold, Lawrence Haddings, Frederick Malcolm, John Hanley, Frank Burke, Marion Kerby, Irene Oshier and Eleanor Lyons all deserve special mention for clever work. Paid in Full 20.

ROCHESTER.—MAJESTIC (Charles E. Smith): Buster Brown co. Feb. 21; pleased packed house. Trained Lions and moving pictures filled house every evening 21-23. OPERA HOUSE (Walter Javens): Ketchell and Johnson pictures 23, 24; did fairly well. Moulin Rouge Girls (baroqueurs) 25, 26.

MEADVILLE.—ACADEMY (Sam F. Mack, res. mgr.): Daniel Boone on the Trail Feb. 18; fair; to poor business. The Mummy, Jack Ella, Humming Bird 22; matinee and evening; very good co. and performance, to good business. Buster Brown 23.

PITTSBURGH.—BROAD STREET (Thomas M. Gibbons): Al. W. Martin's U. T. C. Feb. 17; excellent co. and the performance was very well received by a large audience in the afternoon and a fair sized one in the evening. Monte Carlo Girls 22. Third Degree 23. Girl from U. S. A. 1.

CONNELLVILLE.—BOSSON (Fred Robinson): Buster Brown Feb. 19; matinee and night; capacity houses; good performance. Paid in Full 20; matinee and night; indications for large attendance. George Sidney in The Joy Rider 11.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Daniel Boone on the Trail Feb. 19; fair co.; attendance light. Moulin Rouge Baroqueurs 23. St. Elmo 2.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): The Soul Kiss Feb. 24. ITEM: The Laughland Vanderline co., billed for 21-23, failed to appear.

BRADFORD.—THEATRE (Jay North): Stetson's U. T. C. Feb. 19; attracted two large houses. Daniel Boone on the Trail 24; good business. Paid in Full 25. St. Elmo 1. Man on the Box 5.

POTTSVILLE.—OPERA HOUSE (E. C. Maurer): The California Girls pleased a good sized house Feb. 18. The Soul Kiss, with matinee 19. The Jolly Girls 23. The Girl from Rector's 1.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fink): The Third Degree Feb. 17; to good sized and enthusiastic audience; well balanced co.; nicely staged. St. Elmo 19; to small sized audience. Paid in Full 23.

WEST CHESTER.—OPERA HOUSE (J. P. Small, res. mgr.): Pictures and vaudeville Feb. 24-19; large business; well balanced co.; pleased large audience. Pictures and vaudeville 22-26. The Girl from Rector's 25.

CHAMBERSBURG.—ROXBOROUGH OPERA HOUSE (Frank A. Shinnbrook): Lyman H. Howe 18; usual high class moving pictures, to fair house. Hilary's Hand 18. ITEM: Owing to Lent house will be dark until 18.

WASHINGTON.—NIXON (C. D. Miller): Santanelli, Hypnotist, Feb. 14-19; drew fair business and pleased. Daniel Boone 21; co. good, to capacity. The High Rollers 25.

NEW CASTLE.—OPERA HOUSE (Bett Circuit): A Knight for a Day Feb. 21; good co.; attendance fair. The High Rollers 23; pleased poor house. Buster Brown 25.

SHARON.—OPERA HOUSE (G. R. Swartz, res. mgr.): A Knight for a Day Feb. 18; excellent attraction; deserved better house. Buster Brown 26.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): Buster Brown Feb. 18, 19; large houses; good co. Paid in Full 25. George Sidney in The Joy Rider 26.

TARENTUM.—NIXON (C. N. Reed): Orpheum Minstrels Feb. 21-23. A Jolly American Tramp 25. Cowboy and the Thief 3. Keyes Sisters co. 7-12.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): The Girl from U. S. A. Feb. 22; excellent, to large and well pleased audience. The Jolly American Tramp 5.

BELLEFOURTE.—GARMAN'S OPERA HOUSE (Edw. Garmann): Price and Butler co. 10-12. Next, Clifford B. Mallory presents David Garrick and Soldier of France.

RIDGEWAY.—OPERA HOUSE (Hyde and Powell): Paid in Full Feb. 17; delighted fair house. Mets in Ireland 23.

CORRY.—LIBRARY (H. W. Farber): Daniel Boone on the Trail Feb. 23; poor house; poor satisfaction. Paid in Full 2.

LATHROP.—SHOWALTER (W. A. Showalter): Daniel Boone on the Trail 18; poor business. Dark 21-23.

WELLSBORO.—BACHS AUDITORIUM (Darrit and Darrit): The Man on the Box Feb. 25.

KANE.—TEMPLE (H. W. Sweeney): Paid in Full Feb. 19; pleased large audience.

MILTON.—OPERA HOUSE (A. J. Blair): The Girl from U. S. A. pleased fair house 24.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Cohan and Harris' Minstrels Feb. 24. Phil Ott's Comedians 25-2.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden): Taylor Stock co. Feb. 21-25 to fair business.

SOUTH CAROLINA.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): The Banker's Child Feb. 26. William Owens in The Merchant of Venice 3. The Time, the Place and the Girl 7. Bruce Ambury, lecturer (Lyceum) 8. St. Elmo 9. Temp and Sunshine 11. Out in Idaho 12.

ABBEVILLE.—OPERA HOUSE (A. B. Chestnut): Barlow and Wilson Minstrels Feb. 18; poor; to poor house. W. C. Owen Comedy co. 24.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becker): Dark Feb. 13-15. The Man of Mystery 26. Lorraine Kneass and co. 21-23. Louis Mann in The Man Who Stood Still 25.

TENNESSEE.

CHATTANOOGA.—ALBERT (P. R. Albert): The Thief Feb. 17; pleased good business. Florence Davis 19. Are You a Suffragette 19. Pleased poor business. Della Clarke in The White Squaw 21. BJOU (O. A. Neal): May Ward in The Cash Girl 14-19; pleased fair business. Wayne Musical co. 21-23. LTRIC (O. A. Neal): Will roopea with Outlier Stock co. for an indefinite engagement. The Triumph of Betty and Thorne and Orange Blossoms 21-23.

BRISTOL.—HARLING OPERA HOUSE (C. M. Brown): White Squaw Feb. 24.

TEXAS.

EL PASO.—THEATRE (Frank Rich): El Paso Beach Yaw Feb. 14 to capacity; business and most appreciative audience. The Gingerbread Man 18; one of the best musical comedies here this season to capacity business. The Red Mill 19, 20 to good business, but not quite up to expectations, although the costumes were beautiful. Theresa Carrasco 21. Wine, Woman and Song 21. Temp and Sunshine 24, 27.

CRAWFORD (Frank Rich): Edwin Baller Stock co. in Sweet Clover 13-15 in good business and appreciative audience; this is one of the best stock co. ever seen here, and more than deserves the warm appreciation and support it received. Human Hearts 20-22. LTRIC (Frank Rich): Burlesque and musical comedy to capacity business; Winnie Baldwin as a subreite has won her way into the hearts of the people; the staging and drilling of the chorus by Emily Lodge was especially fine, and contributed largely to the success.

PALESTINE.—NEW TEMPLE (W. R. Swift): The Red Mill Feb. 14 drew packed house and pleased. Bert O. Sower, playing one of the leads, is a Texas boy and made quite a hit with his friends here. Elliott Dexter in The Prince Chap 25. Man on the Box 1. The Third Degree 4. ITEM: Mr. Swift, owner of the house, has an architect at work on plans for several improvements, among which is a long gallery or shed the entire length of the building.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): Red Mill Feb. 13; played to a large and pleased audience. Victor Moore in The Talk of New York 18; good co., to packed house. Bonita in Wine, Woman and Song 17; matinee and night; both to good houses. The Girl of the Golden West 19; matinee and night; both performances pleased large and appreciative audience.

WACO.—AUDITORIUM (Jaka Gardnahl): The Isle of Spain Feb. 9; fair performance, to fair business. Lillian Russell in The First Night 10; excellent performance, to good house; very inclement weather prevented larger house. Victor Moore in The Talk of New York 12; good performance, to good house.

GAINESVILLE.—OPERA HOUSE (Paul Galla): George Primrose Minstrels Feb. 18; good, to small house. ITEM: This closed season, as house has been taken over by Mr. Marshall, of Kansas City. Plans as to the future have not been given out.

BEAUMONT.—KYLE (Everett Weiss): Cohan's The Talk of New York to capacity business Feb. 19; performance very satisfactory. Tim Murphy's Cupid and the Dollar 24. A Stubborn Cinderella 24. Forty-five Minutes from Broadway 27.

PARIS.—PETERSON (W. Keith): George Primrose Feb. 23; good business; entertainment by Elsie Lodge after performance. Nell Twomey, in return engagement, St. Elmo 24. The Girl and the Hawk 25. David Belasco's co. in The Girl of the Golden West 1.

BROWNWOOD.—OPERA HOUSE (A. W. Harrison): W. B. Patton in The Blackhead 15; good business; pleased. The Matinee Girl Comedy co. 23. College Girl 24.

TERRELL.—CHILDREN'S OPERA HOUSE (S. L. Day): The Lock in the Girl and the Hawk Feb. 19 to good business; pleased. Mable Thorne co. in stock 23-2.

MARSHALL.—AUDITORIUM (L. A. Meyer): A Prince of His Race Feb. 14; fair business; satisfaction.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE (Fox and Maseo): Clara Turner co. Feb. 1-11. A Thief in the House, Oh, You Kid, A Modern Lady Godiva, and Why Tempt Women; good houses. The Girl of the U. S. A. 12. Man of the Hour 15.

BRATTLEBORO.—AUDITORIUM (George E. Fitch): Yale Stock co. Feb. 17. The Princess of Patchen. The Traveling Salesman 18. The Country Girl and How Hopper Was Side-tracked 19.

NEWPORT.—OPERA HOUSE (H. E. Lane): Wizard of Wiseland Feb. 18; excellent co.; pleased good house; Cowboy Quartette deserves special mention.

RUTLAND.—OPERA HOUSE (Boyle and Bremer): Boston Quartette Feb. 18 to good house. Holy City 19 to large house. Moving pictures 21-26 to good houses. Moving pictures 25-5.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh): Clark-Urban co. Feb. 21-23; good co., to excellent business.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Time, the Place and the Girl Feb. 18; pleased good house. The Girl from Rector's 19; performance prohibited by Mayor Richardson. De Wolf Hopper 19. BJOU (C. L. McKee): The Sunn Side of Broadway 21-26; to capacity. Thomas E. Shea and co. 25-5.

WASHINGTON.

EVERETT.—THEATRE (H. R. Willis): David Wardell in The Music Master Feb. 4; excellent co., to S. R. O. McIntyre and Heath in Ray 5; fine co.; good business. Olga Netherlands in The Writing on the Wall 7; excellent co., to poor attendance (Elks' hall detracting). Brewster's Millions 12; good co.; poor house. Louis James in Henry VIII, 14; good co., to fair house. AOME (Joseph St. Peter): Acme Stock co. in St. Elmo Jan. 31-5.

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The Hair to the Hoarsh 7-18. Two Orphans 14-19; to good business both weeks. ITEM: On the Hair's Home was opened to the public

with a reception and ball. Over 1,700 people passed through the beautiful home and partook of the refreshments and enjoyed the music and dancing. On 11 the building was formally dedicated, all of the leading stars of the State being present. In the evening over 2000 tickets were sold to a banquet, after which the State Lodge, No. 92, presented their minstrels, which was well produced and pleasantly received.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Dark Feb. 17-24. **VIRGINIA** (Charles A. Feinler): Pierre of the Plains 17-19; good business. The Joy Rider 21-23; good business. Grandstar 24-26. Silver Threads 28-2. Viola Allen 3. **OPERA HOUSE** (Charles A. Feinler): Hall's Associate Players 17-19. The Road Agent; H. B. O. Winchester 21-23; good business. Why He Went Away 24-26. Little Homestead 28-2. **APOLLO** (H. W. Rogers): The Runaway Girl 17-19; H. B. O. Jardin de Paris 21-23; H. B. O. Al. Boyer's Beauty Show 24-26. Ginger Girl 28-2. Robey's Knickerbockers 3-5.

FAIRMONT.—**OPERA HOUSE** (J. E. Powell): Howe's pictures Feb. 7; pleased fair house. De Wolf Hopper in A Pleasant Idol 11; H. B. O.; great satisfaction. As Told in the Hills 12; two fair houses; fair co. Powell's indoor Circus 21-23; opened to medium house; excellent entertainment.

CLARKSBURG.—**OPERA HOUSE** (C. W. Bippus): As Told in the Hills Feb. 15; matinee and night; pleased to good business. Human Heart 17. The Coy Pancher 18; both canceled. The Girl from Rector's 25.

BLUEFIELD.—**ELKS' OPERA HOUSE** (S. H. Joliffe): The Girl from Rector's Feb. 23. The White Swan 25. The Bride of Messina 26.

WISCONSIN.

MADISON.—**FULLER OPERA HOUSE** (Margie Heiman): A Girl at the Helm Feb. 17; pleased big house. Three Queens and a Joker (local). Senior U. W. Class, 19; drew a rousing student audience. Howe's pictures 20; twice; pleased good sized audiences. The Soul Kiss 21 proved satisfactory, to large business. The Servant in the House 22; twice; attracted very large audiences; Creston Clarke as Man-son gave a most charming portrayal; the late Clay Clement's part of the Dragoon was played by George Irving in a masterful way for so short a preparation; his former part of Bert Mr. Smith by Henry Travers. May Robson 24. Lyman Howe 26.

KENOSHA.—**KENOSHA** (Joseph G. Rhode): Paid in Full Feb. 19; good co.; fine business matinee and night. The County Sheriff 20; matinee and night; good co. The Girl at the Helm 21; with Billy Clifford; fair business; excellent co. Lyman H. Howe 22; matinee and night; fine; good business. Wilton Lackaye in The Battle 24; one of the best attractions seen here this season; good business. The Soul Kiss 25. Himmelman's Imperial Stock co. 27-8. **ITEM:** Manager Rhode is to be congratulated on the fine class of plays he is booking during the Lenten season.

DELOIT.—**WILSON'S OPERA HOUSE** (R. H. Wilson): Grace Hayward pleased good house Feb. 14 in When We Were Twenty-one. Donald Robertson appeared 16 to good business in The Art of Living. A Girl at the Helm, featuring Billy Clifford, 18; delighted fair house. The Clemens Players commenced a week's engagement 21 to good business. The County Sheriff 2. The Gentleman from Mississippi 4. Grace Hayward 7. The Belle of Japan 10. The 120 Lifers 11. The Girl of the Mountains 16. College Girl Clubs 17.

FOND DU LAC.—**HENRY BOYLE THEATRE** (F. B. Haber): Goddess of Liberty Feb. 11; delighted capacity house. Classmates 14; satisfaction, to fair house. Paid in Full 16; pleased good business. May Robson in The Rejuvenation of Aunt Mary 21; best of satisfaction, to full house. The Servant in the House 22. Lyman Howe 1. The County Sheriff 5. Gentleman from Mississippi 7. Man of the Hour 10. Girl of the Mountains 12.

WACONIA.—**THEATRE** (Daniel M. Nye): Norman Hackett in Classmates Feb. 19; matinee and evening; fine co. and liberal patronage. A Girl at the Helm 20; starring Billy Clifford, a bright, wide-awake production; good business both matinee and evening. The Servant in the House 23; good advance sale. The Soul Kiss 27. John E. Young 2. The Three Twins 5. A Gentleman from Mississippi 8.

JANESVILLE.—**OPERA HOUSE** (Peter L. Myers): The Moonshiner's Daughter Feb. 2; fair, to medium business. The Man on the Box 3; very good performance and fair house. The County Sheriff; light business; ordinary performance. Mae Robson in The Rejuvenation of Aunt Mary 23. Lyman Howe 24. Wilton Lackaye in The Battle 26.

GREEN BAY.—**THEATRE** (John B. Arthur): A Stouffer's Ciderella Feb. 3; to magnificent business. The Goddess of Liberty 9; although it was Ash Wednesday, house was sold out. Paid in Full 12; good business. May Robson 18; a full house. The Soul Kiss 19. The Servant in the House 26. Moving pictures are produced on all dark nights. Good business.

SHEBOYGAN.—**NEW OPERA HOUSE** (W. B. Stoddard): Norman Hackett in Classmates Feb. 15; to good business. Paid in Full 17; large audience. May Robson in The Rejuvenation of Aunt Mary 22. Howe's Travel Festival 25. The Soul Kiss 26.

PORTAGE.—**OPERA HOUSE** (A. H. Carnegie): A Woman's Power 17; good co.; light business. Burned the Winslow 19; satisfied big house. Bernard Bailey changed date from 2 to 15. Portage Lecture Course 5. Girl of the Mountains 7.

EAU CLAIRE.—**OPERA HOUSE** (C. D. Moon): The Time, the Place and the Girl; fair, to very poor business. The Traveling Salesman 20; to packed house; good attraction. The Girl Question 22. May Robson 25. The Three Twins 27.

LA CROSSE.—**THEATRE** (Gage and Wohlbut): The Time, the Place and the Girl Feb. 18; fair business. The Traveling Salesman 19; matinee and evening; good houses. The Girl Question 20; matinee and evening; good business.

OSHKOSH.—**OPERA HOUSE** (J. E. Williams): Paid in Full Feb. 15; crowded house and good satisfaction. May Robson in The Rejuvenation of Aunt Mary 10; house crowded. Peerless Motion Picture Co. 20; good business.

WYOMING.

LARAMIE.—**OPERA HOUSE** (H. E. Root): The Classmate Feb. 18; excellent co. to the largest business of the season.

CANADA.

WINNIPEG.—**MAN.**—**WINNIPEG** (W. B. Lawrence): Dark Feb. 14-19. **WALKER** (C. P. Walker): Vanderhulst (Orpheum Circuit) 14-19. David Warfield in The Music Master 21-26. Mark Hamblin 3. Olga Netherland 3-5. **GRAND** (Kelly and Howe): First week of burlesque proved popular. A Night in Bohemia 21-26. **ITEM:** C. P. Walker, of the Walker Theatre, has purchased the Winnipeg Theatre and will present the Klaw and Erlanger plays in that house, using the large Walker Theatre for Vanderhulst, which will be under the William Morris Circuit. Mr. Walker will build another large and beautifully equipped theatre in Winnipeg and a number of smaller houses in towns throughout the West.

LONDON.—**ONT.**—**OPERA HOUSE** (J. D. Egan): David Whitcomb Feb. 18; big attendance. Frank Daniels in The Belle of Brittany 19; arrived too late for matinee, as intended, but filled the house at night and pleased. Charley Grapewin in Above the Limit 21; drew good business and gave satisfaction. Eddie Foy in Mr. Hamlet of Broadway 25. Fiske O'Hara in The Wearing of the Green 26. Madame Nasimova 5.

OTTAWA.—**ONT.**—**RUSSELL** (P. Gorman): The Man from Home Feb. 21-23; very good, to excellent business. Madame Nasimova 23. 1 in The Passion Flower and A Doll's House. The Gay Musician 4. **OPERA HOUSE** (P. Gorman): The Partello Stock co. in Shadows of Sin and the Battle 21-26; did very good business; pleased.

HAMILTON.—**ONT.**—**OPERA HOUSE** (A. B. Loudon): The Silver Thistle, Scottish military comedy, written by Hamilton authors and produced by Hamilton actors, with the assistance of G. Co. Ninety-first Canadian Highlanders, splendid business Feb. 25. 24. Charley Grapewin in Above the Limit pleased excellent business 26.

QUEBEC.—**QUE.**—**AUDITORIUM** (J. H. Alca, res. mgr.): Laurence Irving and Mabel Hackney, presenting The Admiralty, opened a three days' engagement to a highly delighted audience 21. Local Concerts 24, 25.

ST. THOMAS.—**ONT.**—**GRAND** (William Devine): David Holcombe Feb. 10; matinee and night; fair business. Mark Hamblin 21; good business. Charley Grapewin in Above the Limit 22; good; fair business. Fiske O'Hara in The Wearing of the Green 25.

KINGSTON.—**ONT.**—**OPERA HOUSE** (D. P. Branigan): The Man from Home Feb. 19 to large and appreciative audience. David Holcombe 23. The Gay Musician 1. Madame Nasimova 2. Three Twins 10. Charley Grapewin 12.

ST. JOHN.—**N. B.**—**OPERA HOUSE** (H. J. Anderson): Kitty Grey, with George P. Hunter, Feb. 28-2. The Royal Chef 3-5.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issues dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Portland, Me., 1. Worcester, Mass., 2. Providence, R. I., 3. **ALCAZAR TOURING CO.** (Belasco and Mayer, mgrs.): Stockton, Cal., 8. Sacramento 9. 6. **ALMA, WO WOHNST DU** (Co. A; Adolf Phillips, mgr.): New York city—Indefinite. **ALMA, WO WOHNST DU** (Co. B; Adolf Phillips, mgr.): Baltimore, Md., Feb. 28-3. **ANGELIN, MARGARET** (Louis Netherland, mgr.): Buffalo, N. Y., Feb. 23-2. Ithaca 3. Rochester 4. Syracuse 7. 8. Utica 9. Glens Falls 10. Troy 11. Poughkeepsie 12. **ARIZONA** (Gus Hill, mgr.): Chicago, Ill., Feb. 21-2. **ARLIS, GEORGE** (Harrison Grey Fiske, mgr.): Milwaukee, Wis., Feb. 28-3. Madison 7. Dubuque, Ia., 8. Clinton 9. Galesburg, Ill., 10. Rock Island 11. Cedar Rapids, Ia., 12. **ARSEN, LUPIN** (Chas. Frohman, mgr.): Omaha, Neb., 3-5. **AS THE SUN WEST** DOWN (Arthur O. Astor, mgr.): Astoria, Ore., 1. Portland 9-12. **AS TOLD IN THE HILLS** (W. E. Mann, prop.): Wilmington, O., 1. New Vienna 2. Hillsboro 3. Lebanon 4. Hamilton 5. Middletown 6. Eaton 7. Liberty, Ind., 8. **BANKER'S CHILD** (Harry Shannon, mgr.): Tonawanda, Pa., 1. Du Bois 2. Fitzgerald 3. **BARRYMORE THEATRE** (Charles Frohman, mgr.): New York city Jan. 31—Indefinite. **BATES, BLANCHE** (David Belasco, mgr.): Toronto, Ont., Feb. 28-5. **BEN-HUR** (Klaw and Erlanger, mgrs.): Boston, Mass.—Indefinite. **BEVERLY** (Eastern: A. J. Delamater and Norfolk, Va., 1. Syracuse, N. Y., Feb. 28. 1. Rochester 2-5. Providence, R. I., 7-12. **BREWSTER'S MILLIONS** (Cohan and Harris, mgrs.): Baker City, Ore., 1. Weiser, Ida., 2. Boise 3. Pocatello 4. Ogden, U. S., Salt Lake City 6-12. **BREWSTER'S MILLIONS** (Frederic Thompson, mgr.): St. Louis, Mo., Feb. 27-8. **BROWN KIRK** (J. T. Macaulay, mgr.): Allentown, Pa., Feb. 28-5. Easton 7-12. **BURKE HILLIE** (Charles Frohman, mgr.): New York city Jan. 24—Indefinite. **CARTER, MRS. ELLIS** (Louis J. Payne, mgr.): Seattle, Wash., 3-5. **CHECKERS** (State and Havlin, mgrs.): Montreal, P. Q., Feb. 28-5. Rochester, N. Y., 7-9. Syracuse 10-12. **CHILDREN OF DESTINY** (Henry B. Harris, mgr.): New York city Feb. 21—Indefinite. **CHINATOWN TRUNK MYSTERY** (A. H. Woods, mgr.): Cleveland, O., Feb. 25-6. **CITY, THE** (The Shuberts, mgrs.): New York city Dec. 21—Indefinite. **CLANSMAN, THE** (George H. Brennan, mgr.): Denver, Colo., Feb. 27-8. **CLIMAX, THE** (Western: Joseph Weber, mgr.): Omaha, Neb., 1. Grand Island 3. Kearney 4. North Platte 5. **CLIMAX, THE** (Middle Western: Joseph Weber, mgr.): Conneaut, O., 1. Erie, Pa., 2. Dunkirk, N. Y., 3. Jamestown 4. Corry, Pa., 5. **CLIMAX, THE** (Southern: Joseph Weber, mgr.): Denison, Tex., 1. Durst, Okla., 2. Ardmore 3. Parrell 4. Guthrie 5. **COLLIER, WILLIAM** (Charles Frohman, mgr.): New York city Jan. 18—Indefinite. **COUNTY SHERIFF** (Chas. H. Brooke, mgr.): Peasantsville, Ill., 1. Broadhead, Wis., 2. Beloit 3. Ft. Atkinson 4. Fond du Lac 5.

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GRANE, WILLIAM H. (Charles Frohman, mgr.): Kansas City, Mo., Feb. 28-2. St. Joseph 4. 5. **GROSMAN, HENRIETTA** (Maurice Campbell, mgr.): Boston, Mass., Feb. 28-12. **DANIEL BOONE ON THE TRAIL** (Eastern: C. A. Teaff, mgr.): Cambridge Springs, Pa., 2. Erie 3. **DANIEL BOONE ON THE TRAIL** (J. U. Clinton, mgr.): Friendship, N. Y., 1. Cuba 2. Mt. Jewett 4. Smithport 5. **DAVID COPPERFIELD** (Edward G. White, mgr.): Brooklyn, N. Y., 1-5. Newark, N. J., 7-12. **DODSON, J. E.** (Cohan and Harris, mgrs.): Hartford, Conn., 1. 2. Waterbury 3. New Haven 4. Bridgeport 5. Norfolk, Va., 7. Richmond 8. Lynchburg 9. Charlotte, N. C., 10. Columbia 11. Savannah, Ga., 12. **DREW JOHN** (Charles Frohman, mgr.): Cincinnati, O., Feb. 28-5. **EAST LYNNE** (Joseph King, mgr.): Newark, N. J., 7-12. **EAST LYNNE** (Lae Moss, mgr.): Ellsworth, Minn., 1. Hibey, Ia., 2. George 4. **ELI AND JANE** (Harry Green, mgr.): Jefferson, Ia., 4. Woodward 5. Newton 10. Monroe 11. Adel 12. Earlham 14. **ELLIOTT, MAXINE** (George J. Appleton, mgr.): New York city Jan. 25—Indefinite. **ELPHERS, THE** (O. M. Maxwell, mgr.): Cleveland, O., Feb. 28-5. Pittsburgh, Pa., 7-12. **FARNUM, DUSTIN** (Lieber and Co., mgrs.): Pittsburgh, Pa., Feb. 28-5. **FATAL WEDDING, THE** (Klunt and Gazzola, mgrs.): Birmingham, Ala., Feb. 28-5. **FAUST, WHITE'S** (Olga Verne White, mgr.): Batesville, Ark., 1. Jonesboro 2. Kennel, Mo., 3. Caruthersville 4. Dexter 5. **FIGHTING PARSON** (W. F. Mann, prop.): Miami, Okla., 1. Neosho, Mo., 2. Bentonville, Ark., 3. Rogers 4. Springdale 5. Fayetteville 7. Van Buren 8. **FORTUNE HUNTER** (Cohan and Harris, mgrs.): New York city Sept. 4—Indefinite. **FORTUNE HUNTER** (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—Indefinite. **FOURTH ESTATE** (Lieber and Co., mgrs.): Chicago, Ill., Dec. 27—Indefinite. **GENTLEMAN FROM MISSISSIPPI** (Brady and Grismer, mgrs.): Philadelphia, Pa., Jan. 3—Indefinite. **GENTLEMAN FROM MISSISSIPPI** (Brady and Grismer, mgrs.): Nashville, Tenn., Feb. 28-2. **GEORGE, GRACE** (Wm. A. Brady, mgr.): Chicago, Ill., Feb. 21-5. **GILMORE, HANNY** (Havlin and Nicolai, mgrs.): Philadelphia, Pa., Feb. 28-3. **GIRL AND THE DETROIT** (O. E. Blaney's, prop.): Buffalo, N. Y., Feb. 22-3. **GIRL FROM BECTON'S** (A. H. Woods, mgr.): Buffalo, N. Y., 3-5. **GIRL FROM U. S. A.** (City: Harry Scott, mgr.): Nashville, Tenn., Feb. 28-2. Birmingham, Ala., 7-12. **GIRL FROM U. S. A.** (Eastern: Harry Scott, mgr.): Pittsburg, Pa., 1. Norwich, N. Y., 2. Hamilton 3. Little Falls 4. Gloversville 5. St. Johnsville 7. Glens Falls 9. Rutland, Vt., 11. Hallowell Falls 12. **GIRL FROM U. S. A.** (Western: Harry Scott, mgr.): Gallatin, Tenn., 1. Harriman 2. Mid-chester, Ky., 3. Corbin 4. Richmond 5. Winchester 7. Paris 8. Danville 9. Somerset 10. Harrodsburg 11. Lexington 12. **GIRL OF THE EAGLE RANCH** (Kelly and Brennan, mgrs.): Caldwell, Kan., 1. Moline 2. Eureka 4. Yates Center 5.

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GIRL OF THE MOUNTAINS (O. H. Wes, mgr.): Morristown, Tenn. 1, Galena 2, Plattville, Wis. 3, Mount Horeb 4.
GOING HOME (The Shuberts, mgrs.): Philadelphia, Pa. Feb. 28-5.
GLASSER, VAUGHAN (St. Elmo): Boston, Mass. Feb. 21-5.
GRAUSTARK (Eastern): Baker and Castle, mgrs.: McKeesport, Pa. 1, Greensburg 2, Johnstown 3, Altoona 4, Reading 5, Paterson, N. J. 7-10, Camden 11, 12.
GRAUSTARK (Southern): Savannah, Ga. 1, Augusta 2, Columbus 3, Pensacola, Fla. 4, Mobile, Ala. 5, New Orleans, La. 6-12.
GRAUSTARK (Central): Huntington, Ind. 1, Peru 2, Logansport 3, Frankfort 4, Marion 5, Anderson 6, New Castle 7, Kokomo 8, Lafayette 9, Richmond 10, Springfield, O. 12.
GREAT DIVIDE (Special): Henry Miller Co., mgrs.: Sault Ste. Marie, Mich. 1, Marquette 2, Ishpeming 3, Calumet 4, Hancock 5.
GREET'S PLAYERS (Ben Greet, mgr.): New York city Feb. 21-April 30.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Vancouver, B. C. 1, 2, Bellingham, Wash. 3, Everett 4, Ellensburg 5, North Y. 6, Spokane 7, Colfax 8, Pullman 9, Lewiston 10, 12.
HANN HANSON (Louis Reis, mgr.): Portageville, Mo. 1.
HARVEST MOON (Charles Frohman, mgr.): Poughkeepsie, N. Y. 1.
HEART OF ALASKA (Henry D. Carey, prop.): Indianapolis, Ind. 3-5, Milwaukee, Wis. 6-12.
HINNESS, THE (N. L. Stern, mgr.): Linton, Ind. 1, Bedford 2, Columbus 3, Greensburg 4, New Castle 5, Shelbyville 6, Franklin 7, Madison 8, Crawfordsville 10, Elwood 11, Logansport 12.
HER HUSBAND'S WIFE (Henry M. ...): Philadelphia, Pa. Feb. 14-5.
HODGE, WILLIAM (Lieber and Co., mgrs.): Boston, Mass. Jan. 8-Indefinite.
HOUSE OF A THOUSAND CANDLES (Rowland and Gaskill, mgrs.): St. Louis, La. 1, Spencer 2, Emmetsburg 3, Marshalltown 4, Albert Lea, Minn. 5, Austin 6, Warrenton 7, Northfield 8, Eau Claire, Wis. 10, La Crosse 11.
HUMAN HEARTS (Western): Wm. Franklin Riley, mgr.: Kansas City, Mo. Feb. 27-5.
IMSON, BURT (Lethbridge, Sask. Feb. 28-12.
IN OLD KENTUCKY (A. W. Dingwall, mgr.): Detroit, Mich. Feb. 27-5.
IN THE BISHOP'S CHAIR (Baker and Castle, mgrs.): Boston, Mass. Feb. 28-5.
IN WYOMING (H. E. Pierce, mgr.): Des Moines, Ia. Feb. 27-5, Oskaloosa 3, Ottumwa 4, Trenton, Mo. 5, Kansas City 6-12.
IRISH SENATOR (Jas. L. McCabe, mgr.): La Plata, Mo. 1, 2, Keosauqua 3, Moberly 5, Quincy, Ill. 6, Kirksville, Mo. 7, Norwager 8, Milan 9, Humphreys 10.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): Boston, Mass. Feb. 28-10.
JAMES LOUIS (Branch O'Brien, mgr.): Wallace, Ida. 1, Harrison 2, Helena 3, Great Falls 4, Anaconda 5, Butte 6, Bozeman 7, Livingston 8, Billings 10, Miles City 11, Bismarck, N. D. 12.
KIDNAPPED FOR A MILLION (Eugene Perry, mgr.): Rockville, Ind. 1, Hymera 2, Jascenville 3, Carlisle 4, Canton 5, 6, 7, 8, 9, 10, 11, 12.
LILY, THE (David Belasco, mgr.): New York city Dec. 28-Indefinite.
LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Indianapolis, Ind. 7-12.
LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Portland, Ore. Feb. 27-5.
LITTLE HOMESTEAD: Parsons, Kan. 1, Chanute 2, Ft. Scott 3, Topeka 5, Bethany, Mo. 8, Trenton 10, Chillicothe 11, Brookfield 12, Carrollton 14.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Dallas, Tex. Feb. 28-5, Waco 7, Austin 9, San Antonio 10-13.
MADAME X (Henry W. Savage, mgr.): New York city Feb. 2-Indefinite.
MAN OF THE HOUR (Western: Brady and Grimmer, mgrs.): Ishpeming, Mich. 1, Escanaba 2, Menominee 3, Ansonia, Wis. 4, Oshkosh 5, Green Bay 6, Manitowish 7, Sheboygan 8, Kenosha 9, Fond du Lac 10, Janesville 11, Madison 12.
MAN OF THE HOUR (Southern: Brady and Grimmer, mgrs.): Ogdensburg, N. Y. 1, Malone 2, Plattsburgh 3, Albion 4, Burlington 5, Montpelier 7, Barre 8, St. Johnsbury 9, White River 10, Newport 11, Claremont, N. H. 12.
MANN, LOUIS (William A. Brady, mgr.): Minneapolis, Minn. Feb. 27-5, St. Paul 3-5.
MANNERING, MARY (The Shuberts, mgrs.): New York city Feb. 3-Indefinite.
MAN ON THE BOX (Eastern: Trousdale Bros., mgrs.): Beardstown, Ill. 1, Vermont 2, Lewistown 3, Mason City 4, Petersburg 5, Roundhouse 7, Vinden 8, Greenfield 9, Chapin 10, Mt. Sterling 11, Cambridge 12.
MEADOWBROOK FARM (W. F. Mann, prop.): Hickory, N. C. 1, Gastonia 2, Gaffner, S. C. 3, Union 4, Spartanburg 5, Laurens 7, Greenville 8.
MELVILLE, ROSE (J. B. Sterling, mgr.): Tucson, Ariz. 1, Bisbee 2, Douglas 3, San Antonio, Tex. 5, Galveston 7, Houston 8, Waco 9, Corsicana 10, Ft. Worth 11, 12.
MILLER, HENRY: New York city Feb. 28-5.
MISS PATSY (Henry W. Savage, mgr.): Chicago, Ill. Jan. 30-Indefinite.
MISSOURI GIRL (Merle H. Norton): Sawyer, Kan. 1, Ashland 2, Coldwater 3, Medicine Lodge 4, Harper 5, Wellington 7, Pond Creek, Okla. 8, So. Haven, Kan. 9, Oxford 10, Section 11, Caney 12.
MONTANA: St. Louis, Mo. Feb. 27-5, Cincinnati, O. 6-12.
MURPHY, TIM (Louis Werba, mgr.): Mobile, Ala. 3, Pensacola, Fla. 4, Birmingham, Ala. 5, Nashville, Tenn. 9, Evansville, Ind. 11, Terre Haute 12.
OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Colorado, Kan. 1, Anthony 2, Manchester 3, Meriden, Conn. 4, Chicago, Ill. 5, Pond Creek, Okla. 7, Cherokee 8, Alva 9.
OLD HOMESTEAD (Frank Thompson, mgr.): Pueblo, Colo. 1, La Junta 2, Wichita, Kan. 3, Independence 4, Springfield, Mo. 5, St. Louis 6-12.
OLE OLSON (A. H. Westfall, mgr.): Terrell, Tex. 1, Greenville 2, Paris 3, Sherman 4, Gainesville 5, Henrietta 7, Wichita Falls 8.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Woodfield, O. 1, Barnesville 2, Cincinnati 3, Lorain City 4, Newark 5.
PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Marshalltown, Ia. 5, Grinnell 6, Montezuma 9, Albia 10, Oskaloosa 11, Ottumwa 12.
PIERCE OF THE PLAINS (A. H. Woods, mgr.): Cleveland, O. Feb. 28-5.
PLAY BALL (G. Delamater, mgr.): New Haven, Conn. 7-9, Hartford 10-12, Springfield, Mass. 14-16.
POLLY OF THE CIRCUS (F. W. McClellan, mgr.): Chicago, Ill. Feb. 21-12.
POYNTER, BRULAH (Burt and Nicolai, mgrs.): Newark, N. J. Feb. 28-5, Philadelphia, Pa. 7-12.

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PRINCE CHAP (Fred R. Hoadley, mgr.): Victoria, Tex. 1, San Antonio 2, 3, Austin 4, Waco 5, Temple 7, Tyler 8, Martin 9, Corsicana 10, Waxahatchie 11, Ft. Worth 12.
RAOTIME TRAMP (L. M. Boyer, mgr.): Forest City, Ark. 1, Harrisburg 2, Jonesboro 3, Walnut Ridge 4, Newell 5.
REBECCA OF SUNNYSIDE FARM (Klaw and Erlanger, mgrs.): Boston, Mass. Jan. 3-March 5.
RIGHT OF WAY (Fred Block, mgr.): Oakland, Cal. 1, San Jose 2, Stockton 3, Fresno 4, Bakersfield 5.
ROBERTS, FLORENCE (The Shuberts, mgrs.): San Francisco, Cal. Feb. 21-5.
ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4-Indefinite.
ROBBIN, MAY (H. S. Sire, mgr.): St. Paul, Minn. Feb. 27-5, Minneapolis 3-5, Superior, Wis. 7, Duluth, Minn. 8, Winnipeg, Can. 10-12.
ROYAL SLAVE (George H. Bubb, mgr.): Decatur, Ia. 1, Leon 2, Mt. Airy 3, Davis City 4, Humston 5, Corydon 6, Mystic 8, Seymour 9, Princeton, Mo. 10, Jamesport 11, Maysville 12.
SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Paterson, N. J. Feb. 28-5, Camden 3-5.
SCOTT, OYRIL (The Shuberts, mgrs.): New York city Dec. 6-Indefinite.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): McPherson, Kan. 1, Concordia 3, SEVEN DAYS (Wagenhals and Kemper, mgrs.): Chicago, Ill. Jan. 9-Indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10-Indefinite.
SHADOWED BY THREE (W. F. Mann, mgr.): Belvidere, Ill. 1.
SHEA, THOMAS E. (A. H. Woods, mgr.): Richmond, Va. Feb. 28-5.
SKINNER, OTIS (Joseph Buckley, mgr.): New York city Jan. 3-Indefinite.
SOOTHERY, E. AND JULIA MARLOWE (The Shuberts, mgrs.): New York city Feb. 7-5, Philadelphia, Pa. 7-10.
SQUAW MAN (Lieber and Co., mgrs.): Springfield, Ill. Feb. 27-5, Peoria 3-5.
ST. ELMO (Vaughan Glaser, mgr.): Washington, D. C. Feb. 28-5, Brooklyn, N. Y. 7-12.
ST. ELMO (Eastern: Vaughan Glaser, mgr.): Bradford, Pa. 1, Oil City 2, Franklin 3, Erie 4.
STAHL, ROSE (Henry B. Harris, mgr.): Oshkosh, Ind. 1, So. Bend 2, Kalamazoo, Mich. 3, Grand Rapids 4, 5, Detroit 7-9, Ft. Wayne, Ind. 10, 11, Toledo, O. 12.
STARR, FRANCES (David Belasco, mgr.): Cleveland, O. Feb. 28-5.
STEWART, MAY (J. E. Cline, mgr.): Claremore, Okla. 1, Vinita 2, Independence, Kan. 3, Chanute 5.
STRONGHEART (Wm. G. Tisdale, mgr.): Memphis, Tenn. Feb. 28-5, Chattanooga 7-12.
SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): Chicago, Ill. Feb. 28-12.
SUNNY SOUTH (C. C. Rowell): Paw Paw, Ind. 1, Ottawa 2, Allegan 4, Fennville 5.
TALLAHERRO, MABEL (Frederic Thompson, mgr.): Chattanooga, Tenn. 1, 2, Atlanta, Ga. 3-5, Memphis, Tenn. 7-9, Nashville 10-12.
TEMPEST AND SUNSHINE (Central: W. F. Mann, prop.): Crystal Falls, Mich. 1, Iron Mountain 2, Manistigou 3, Gladstone 4, Escanaba 5, 6, Norway 7, Florence, Wis. 8, TEMPEST AND SUNSHINE (Eastern: W. F. Mann, prop.): Dawson, Ga. 1, Ft. Valley 2, Vandalia 3, Fulton 4, Jefferson City 5, Columbia 6, California 7.
TEMPEST AND SUNSHINE (Southern: W. F. Mann, prop.): Dawson, Ga. 1, Ft. Valley 2, Cochran 3, Dublin 4, Macon 5, Tennille 7, Milledgeville 8.
TEMPEST AND SUNSHINE (Western: W. F. Mann, prop.): Midland, Tex. 1, Big Rapids 2, Colorado 3, Sweetwater 4, Merkel 5, Abilene 7, Baird 8.
TEMPEST, MARIE (Charles Frohman, mgr.): Chicago, Ill. Feb. 28-12.
THIEF, THE (Special): Charles Frohman, mgr.: New Orleans, La. Feb. 27-5.
THIRD DEGREE (Co. A: Henry B. Harris, mgr.): Brooklyn, N. Y. Feb. 28-5, New York city 7-12.
THIRD DEGREE (Co. B: Henry B. Harris, mgr.): Vicksburg, Miss. 1, Monroe, La. 2, Shreveport 3, Palestine, Tex. 4, Galveston 5, Houston 6, 7, San Antonio 8, 9, Austin 10, Dallas 11, 12.
THIRD DEGREE (Co. C: Henry B. Harris, mgr.): Shenandoah, Pa. 1, Mahanoy City 2, Pottsville 3, Hazleton 4, Easton 5, Allentown 6, Bethlehem 8, Doyle, N. J. 9, Paterson 10, Atlantic City 11, 12.
TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): Philadelphia, Pa. Feb. 21-5, Brooklyn, N. Y. 7-12.
TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Mason City, Ia. 1, Dubuque 2, Clinton 3, Cedar Rapids 4, 5, Davenport 6, 7, Keokuk, Ill. 8, Moberly, Mo. 9, Iowa City 10, Des Moines 11, 12.
TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): St. Louis, Mo. 1, St. Louis 2, Richmond 3, Piqua 4, Middletown, Ind. 4, Richmond 5, Hamilton, O. 6, Connersville, Ind. 7, Shelbyville 8, Greensburg 9, Columbus 10, Brazil 11, Bloomington 12.
TWO AMERICANS ABROAD (Robt. H. Harris, mgr.): Marion, O. 1, Clinton 2, Fredericksburg 3, Mansfield 4, Cambridge 5.
UNCLE JOSE PERKINS (Riverside, Cal. 1, San Bernardino 2, Redlands 3, Imperial 4, El Central 5, Yuma, Ariz. 6, Tempe, N. M. 7, Mesa, Ariz. 8, Phoenix 9, Tucson 10.
UNCLE TOM'S CABIN (Al. J. W. Martin): Wm. Kibbie, mgr.: Toledo, O. Feb. 28-5, Chatham, Ont. 3, St. Catharines 4, Hamilton 5, Chicago, Ill. 6-12.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Manchester, N. H. 1, Biddeford, Me. 2, Lewiston 3, Portland 4, 5, Gloucester, Mass. 7, Salem 8, Brockton 9, Fall River 10, Woonsocket, R. I. 11, Springfield, Mass. 12.

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VIRGINIAN, THE (J. H. Palmer, mgr.): Seattle, Wash., Feb. 27-5.
 WALKER, CHARLOTTE (David Belasco, mgr.): New York city Jan. 25—Indefinite.
 WALFIELD, DAVID (David Belasco, mgr.): Grand Forks, N. D., Feb. 28, Fargo 2, Duluth, Minn., 3-5, Minneapolis, 7-9, St. Paul 10-12.
 WARNER, H. B. (Liebler and Co., mgrs.): New York city Jan. 25—Indefinite.
 WHEAT, THERE'S A WILL (Maurice Campbell, mgr.): New York city Feb. 7—Indefinite.
 WHITE SQUAW (Louis F. Werba, mgr.): Lynchburg, Va., 1, Charlotteville 2, Richmond 3, Norfolk 4, Tarboro, N. C., 5.
 WILKINS, HARRY DUEL PARKER, mgr.: Spokane, Wash., Feb. 25-5, Wallace, Ida., 7, Missoula, Mont., 8, Anaconda 9, Butte 10, Helena 11, Roseman 12, Livingston 14, Billings 15, Miles City 16.
 WILLIAMS, HATTIE (Charles Frohman, mgr.): Chicago, Ill., Feb. 28-13.
 WILSON, AL. H., Brooklyn, N. Y., Feb. 28-5, Jamestown 7, Titusville, Pa., 8, Meadville 9, Erie 10, Youngstown, O., 11, McKeesport, Pa., 12.
 WILSON, FRANCIS (Chas. Frohman, mgr.): New York city Indefinite.
 WYNDHAM, CHARLES (Charles Frohman, mgr.): Boston, Mass., Feb. 21-5.

STOCK COMPANIES.

ACADEMY OF MUSIC (Kilmt and Gaszold, mgrs.): Chicago, Ill., July 25—Indefinite.
 ACME (Joe A. St. Peter, mgr.): Everett, Wash.—Indefinite.
 ALCARAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 25—Indefinite.
 AYLING-BENTON (Joseph B. Benton, mgr.): Memphis, Tenn., Dec. 25—Indefinite.
 AYON, PORTLAND, Ore.—Indefinite.
 AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—Indefinite.
 BAILEY, EDWIN: El Paso, Tex., Jan. 24-April 19.
 BAYONNE (E. F. Bostwick, mgr.): Bayonne, N. J., Dec. 6—Indefinite.
 BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—Indefinite.
 BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
 BLOU (David B. Blumington, mgr.): Pawtucket, R. I., Nov. 8—Indefinite.
 BLOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 15—Indefinite.
 BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
 BUNTING, EMMA: Schenectady, N. Y., Jan. 10—Indefinite.
 BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
 CORNELL, HARRY (N. Crawford, mgr.): Butte, Mont., Sept. 20—Indefinite.
 CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.
 CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—Indefinite.
 CURET THEATRE (Kilmt and Gaszold, mgrs.): Chicago, Ill., Dec. 19—Indefinite.
 DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.
 FORBES, BROOKLYN, N. Y., Aug. 28—Indefinite.
 FOREPAUGH: Indianapolis, Ind., Sept. 6—Indefinite.
 FOREPAUGH: Cincinnati, O.—Indefinite.
 FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man., Nov. 20—Indefinite.
 FRENCH: Montreal, P. Q., Sept. 27—Indefinite.
 FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—Indefinite.
 FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—Indefinite.
 GERMAN: Milwaukee, Wis., Sept. 19—Indefinite.
 GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 2—Indefinite.
 GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.
 GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—Indefinite.
 GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—Indefinite.
 GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—Indefinite.
 GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—Indefinite.
 HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—Indefinite.
 HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—Indefinite.
 HALL, DON C.: Cincinnati, O., Feb. 7-April 2.
 HARBOUR COMEDY CO. (Chas. H. Harris, mgr.): Auburn, N. Y.—Indefinite.
 HIMMELIN'S YANKEE DOODLE STOCK (Geo. V. Haldan, mgr.): Superior, Wis.—Indefinite.
 HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 6—Indefinite.
 HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—Indefinite.
 HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—Indefinite.
 IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—Indefinite.
 INDIANA, South Bend, Ind.—Indefinite.
 IRVING PLACE (Burkhardt and Stein, mgrs.): New York city Oct. 4—Indefinite.
 KEITH (James E. Moore, mgr.): Portland, Me., April 19—Indefinite.
 LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 3—Indefinite.
 LYRIC: Lincoln, Neb.—Indefinite.
 LYTTEL, BERT: Rochester, N. Y., June 14—Feb. 10.
 MACK-LEONE: Salt Lake City, U.—Indefinite.
 MANHATTAN (G. Jack Parsons, mgr.): Findlay, O.—Indefinite.
 MARVIN (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—Indefinite.
 MOREY: Waterloo, Ia., Dec. 25—Indefinite.
 NATIONAL (Paul Caseneuve, mgr.): Montreal, P. Q.—Indefinite.
 NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—Indefinite.
 NEW THEATRE (Lee Shubert, mgr.): New York city Nov. 9—Indefinite.
 NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.
 NORTH BROTHERS (Sport North, mgr.): Tonpeka, Kan.—Indefinite.
 OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 3—Indefinite.
 ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa.—Indefinite.
 PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—Indefinite.
 PAYSON (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—Indefinite.
 PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—Indefinite.
 PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 28—Indefinite.
 PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—Indefinite.
 RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 8—Indefinite.
 SCHILLER: Savannah, Ga., Dec. 25—Indefinite.
 SHERMAN: Des Moines, Ia.—Indefinite.

SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—Indefinite.
 SPRINGFIELD: Springfield, U.—Indefinite.
 TRAHERN (Al. Trahern, mgr.): Camden, N. J., Feb. 14—Indefinite.
 TREADWELL-WHITNEY: Lansing, Mich.—Indefinite.
 TURNER STOCK (George L. West, mgr.): Boise, Ida.—Indefinite.
 VAN DYKE AND KATON (F. Mack, mgr.): Des Moines, Ia.—Indefinite.
 WHITE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburg, Kan., Jan. 23—Indefinite.
 WILLIAMS AND STEVENS: Jacksonville, Fla., 14—Indefinite.
 WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 26—Indefinite.
 YANKEE DOODLE (Himmelsin's): Superior, Wis., Nov. 22—Indefinite.
 YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—Indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amsden, mgr.): Washington, O., Feb. 28-5.
 AURKINS AND VANCE STOCK (Will J. Vance, mgr.): Barnesville, O., Feb. 28-5.
 BOYER, HARRY (Harry Boyer, mgr.): Meadville, Pa., Feb. 28-5, Elmira, N. Y., 7-12.
 CHAUNCEY-KRIFFER (Fred Chauncey, mgr.): Rome, N. Y., Feb. 28-5, Amherst, N. Y., 7-12.
 CUTTER STOCK (Wallace R. Cutter, mgr.): Chattanooga, Tenn., Feb. 21—Indefinite.
 DE LACY, LEO: Brockton, Mass., Feb. 28-5.
 DOWNING, HELEN: Lawrence, Mass., Feb. 28-5.
 GUY STOCK: Newark, O., Feb. 28-5.
 HARVEY STOCK (Southern: L. A. Emmert, mgr.): Marion, Ind., Feb. 28-5.
 HAYWARD, GRACE: Alton, Ill., Feb. 28-12.
 HICKMAN-BESSEY (Harry S. Lihon, mgr.): Champaign, Ill., Feb. 28-5, Danville 7-12.
 HICKMAN-BESSEY STOCK (W. A. White, mgr.): Ft. Dodge, Ia., Feb. 28-5, Grinnell 3-5, Albia 7-12.
 HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Elwood, Neb., 1, 2, Eustis 3-5, Cozad 7-9.
 KEITH STOCK (Cato S. Keith, mgr.): Alexandria, Ind., Feb. 28-5.
 KEYES STOCK (S. Willard, mgr.): Olean, N. Y., Feb. 28-5, Corning 7-12.
 LONG, FRANK E. (Frank E. Long, mgr.): Philip, S. D., Feb. 28-5, Deadwood 7-12.
 McDONALD STOCK (G. W. McDonald, mgr.): Goodrich, Ont., Feb. 28-5.
 MANHATTAN STOCK (C. W. Russell, mgr.): Manhattan, N. Y.—Indefinite.
 MARKS, TOM, STOCK (Tom Marks, mgr.): Adrian, Mich., Feb. 21-5, Battle Creek 8-12.
 MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Washington, Ia., Feb. 28-5, Waterloo 7-12.
 MOORE, SAD ALLI STOCK (S. L. Kelly, mgr.): Merrill, Wis., 21-26.
 MOREY STOCK (F. A. Murphy, mgr.): El Reno, Okla., Feb. 27-5, Anadarko 7-12.
 ROBAR-MASON STOCK (P. S. Rosar, mgr.): South Bend, Ind., Feb. 28-5.
 SEE, WILLIAM (Lee McClellan, mgr.): Donnybrook, N. D., Feb. 28-5.
 SIGHTS' STOCK (J. W. Sights, mgr.): Kenmare, N. D., Feb. 28-5, Crosby 7-9, Ambrose 10-12.
 STRONG, ELWIN (Jas. A. McGee, mgr.): Waterloo, Ia., Feb. 28-5.
 TAYLOR, ALBERT: Brenham, Tex., 1, 2, Caldwell 3, 4.
 TAYLOR STOCK (H. W. Taylor, mgr.): Wrentham, N. J., Feb. 28-5, Pittsburg, Mass., 7-12.
 TURNER, OLIVER (Ira W. Jackson, mgr.): No. Adams, Mass., Feb. 28-5, Pittsfield 7-12.
 WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 3-March 20.
 WIGHT THEATRE CO. (Hillard Wight, mgr.): New York city Feb. 28-5.
 WINNINGER BROS. STOCK (Frank Winninger, mgr.): Ft. Madison, Ia., Feb. 28-5, Burlington 7-12.

OPERA AND MUSICAL COMEDY.

ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—Indefinite.
 BERNARD, SAM (The Shuberts, mgrs.): Chicago, Ill., Feb. 28—Indefinite.
 BLACK, PATTI (R. Voickel, mgr.): Detroit, Mich., Feb. 27-5, Dayton, O., 7-9, Columbus 10-12.
 BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Feb. 7-March 20.
 BURTON, BROWN (Western: E. H. Fitzhugh, mgr.): Nashville, Tenn., 4, 5, Columbia 7, Huntsville, Ala., 8, New Decatur 9, Birmingham 10, Atlanta, Ga., 11, 12.
 CAHILL, MARIE (D. V. Arthur, mgr.): Ft. Worth, Tex., 28, 1, Waco 2, Galveston 3, Houston 4, Beaumont 5, New Orleans, La., 6-12.
 CANDY SHOP (Charles B. Dillingham, mgr.): Pittsburgh, Pa., Feb. 28-5.
 CARLE, RICHARD (Carle-Marks Co., mgrs.): Lancaster, Pa., 1, Elmira, N. Y., 2, Corning 3, Ithaca 4, Binghamton 5.
 CAT AND THE FIDDLE (Charles A. Sellen, mgr.): Roanoke, Va., 1, Lynchburg 2.
 CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 15—Indefinite.
 COLE AND JOHNSON (A. H. Wilbur, mgr.): Providence, R. I., Feb. 28-5, Worcester, Mass., 7-12.
 CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—Indefinite.
 DANIELS, FRANK (The Shuberts, mgrs.): Buffalo, N. Y., 3-5.
 DE ANGELIS, JEFFERSON (The Shuberts, mgrs.): Brooklyn, N. Y., Feb. 28-5.
 DICK WHITTINGTON (The Shuberts, mgrs.): Chicago, Ill.—Indefinite.
 DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—Indefinite.
 EIGHT BELLS (Byrne Bros., mgrs.): Chicago, Ill., Feb. 27-5.
 FIELDS, LEW (Low Fields, mgr.): Kansas City, Mo., Feb. 27-5.
 FLIRTING PRINCESS (Mort. H. Singer, mgr.): Chicago, Ill., Feb. 28—Indefinite.
 FOLLIES OF 1900 (Florence Ziegfeld, mgr.): Chicago, Ill., Feb. 28-5.
 FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): New Orleans, La., Feb. 27-5.
 GENE, ADELIN (Klaw and Erlanger, mgrs.): Baltimore, Md., Feb. 28-5.
 GIRL AT THE HELM (H. H. Frazer, prop.): Manistee, Mich., 1, Traverse City 2, Cadillac 3, Big Rapids 4, Jonesville 5, Ft.

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NEW YORK

Wayne, Ind., 6, Huntington 7, La Fayette 8, Frankfort 10, Muskegon 11, Shelbyville 12.

GIRL QUESTION (Eastern): H. H. Frasco, prop.; Ironwood, Mich., 1, Norway 2, Manitowish 3, Sault Ste. Marie 4, 5, Cheboygan 6, Traverse City 7, Cadillac 8, Manistiquet 9, Ludington 10, Big Rapids 11, Holland 12.

GIRL QUESTION (Western): H. H. Frasco, prop.; Trenton, Mo., 1, Kirksville 2, Macomb, Ill., 3, Canton 4, Ottawa 5, Joliet 6.

GLASSER, LULU (The Shuberts, mgrs.): Baltimore, Md., Feb. 28-5.

GODDESS OF LIBERTY (Mort. H. Singer, mgr.): Philadelphia, Pa., Feb. 28-13.

GODDESS OF LIBERTY (Mort. H. Singer, mgr.): Kansas City, Mo., Feb. 28-5.

GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 8—Indefinite.

GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 15—Indefinite.

HARTMAN, FRIBIS (Los Angeles, Cal., Oct. 17—Indefinite).

HELD, ANNA (Florence Ziegfeld, mgr.): Cleveland, O., Feb. 28-5.

HONEYMOON TRAIL (Princess Amusement Co., mgrs.): San Antonio, Tex., Feb. 28, 1.

IN PANAMA (Al. Rich Co., mgrs.): Worcester, Mass., Feb. 28-5, Brooklyn, N. Y., 7-12.

JOLLY BACHELORS (Low Fields, mgr.): New York city Jan. 6—Indefinite.

JUVENILE BOSTONIANS (B. E. Lang, mgr.): Manistota, Man., 2, Pilot Mound 3, Killarney 4, Deloraine 5.

KING DODO (John Cort, mgr.): Barleiville, Okla., 1, Tulsa 2, Muskogee 3, McAlester 4, Oklahoma City 4, 5, Ft. Worth, Tex., 7, 8, Dallas 9, 10, Waco 11, Austin 12.

KING OF CADONIA (J. G. Williams, mgr.): Chattanooga, Tenn., Feb. 28-5.

LOMBARDI GRAND OPERA (Sparks and Barry, mgrs.): San Francisco, Cal., Feb. 28-5.

LOVE CURE (Henry W. Savage, mgr.): St. Louis, Mo., Feb. 27-5.

McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Baltimore, Md., Feb. 28-5.

MANHATTAN OPERA CO (Robt. Kane, mgr.): Tampa, Fla., Feb. 28-13.

MARY NEW HUSBAND (Harry Scott, mgr.): Duquoin, Ill., 1, Carbondale 2, Marion 3, Harrisburg 4, Canton 5, Herrin 7, Salem 8, Birmingham 9, Allerton 10, Monticello 11.

MERRY WIDOW (Eastern): Henry W. Savage, mgr.; Brooklyn, N. Y., Feb. 28-5.

MERRY WIDOW (Western): Henry W. Savage, mgr.; Portland, Ore., Feb. 27-5.

MISS MOLLY MAY (Chicago, Ill.—Indefinite).

MISS NOBODY FROM STANLAND (Mort. H. Singer, mgr.): Chicago, Ill., Jan. 16—Indefinite.

MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York city Jan. 10—Indefinite.

NEWTOWNS AND THEIR BABY (Geo. Goett, mgr.): Lincoln, Neb., 1, 2, Omaha 3-5, Des Moines 6, 7, Cedar Rapids 8, Iowa City 9, Davenport 10, Dubuque 11, Chicago 12.

POWELL AND COHAN'S MUSICAL COMEDY (I. Kent Cohan, mgr.): La Fayette, Ind., Feb. 28-5.

PRINCE OF BOHEMIA (Low Fields, mgr.): Philadelphia, Pa., Feb. 14-5.

QUEEN OF COULLEN ROUGH (Al. H. Woods, mgr.): Philadelphia, Pa., Feb. 28-13.

RAYS, THE (Stair and Nicolai, mgrs.): Philadelphia, Pa., Feb. 28-5.

RING, BLANCH (Low Fields, mgr.): New York city Feb. 10—Indefinite.

SCHIFF PRIZE (Charles B. Dillingham, mgr.): Detroit, Mich., Feb. 28-5.

SCHOOL DAYS (Stair and Nicolai, mgrs.): Grand Rapids, Mich., Feb. 27-5, Chicago, Ill., 8-12.

SIDNEY, GEORGE (Al. Herman, mgr.): Pittsburgh, Pa., Feb. 28-5, Canton, O., 7, Sharon, Pa., 8, New Castle 9, Greensburg 10, Conneville 11, Uniontown 12.

SILVER THREADS (Wheeling, W. Va., Feb. 28-5, Youngstown, O., 8-5, Columbus 7-9, Dayton 10-12).

SOUL KISS (Eastern): John T. Pearce, mgr.; Middletown, N. Y., 3, Newburgh 5, Poughkeepsie 6, Kingston 4, Utica 6, Ogdensburg 7, Watertown 8, Oswego 9, Gloversville 11, Troy 12.

SUNNY SIDE OF BROADWAY (Norfolk, Va., Feb. 28-5).

SUPPERA (Edwin Warner, mgr.): Chattanooga, Tenn., Feb. 28-5, Knoxville 7-9, Lexington, Ky., 10, Hamilton, O., 11, Lima 12.

TRAIL'S, RAYMOND, MUSICAL COMEDY (Wichita, Kan.—Indefinite).

THEY LOVED A LASSIE (H. C. Whitney, mgr.): Chicago, Ill., Oct. 31—Indefinite.

THREE TWINS (Joseph M. Gaites, mgr.): Houston, Tex., Feb. 28-2, Galveston 3, Beaumont 4, Lake Charles, La., 5, Alexandria 6, 7, Shreveport 8, Texarkana, Tex., 9, Hot Springs, Ark., 10, Little Rock 11, 12.

TIME, THE PLACE AND THE GIRL (Eastern): H. H. Frasco, prop.; Spartanburg, S. C., March 1, Asheville, N. C., 2, Charlotte 3, Newberry 4, Columbia 5, Orangeburg 7, Charleston 8, Savannah, Ga., 9, Augusta 10, Brunswick 11, St. Augustine, Fla., 12.

TIME, THE PLACE AND THE GIRL (Western): H. H. Frasco, prop.; Minneapolis, Minn., Feb. 27-5, Hibbing 6, Duluth 7, Superior, Wis., 8, Ishpeming, Mich., 9, Calumet 10, Hancock 11, Marquette 12.

TODD AND FRISBIE MUSICAL COMEDY (Alma Todd, Jr., mgr.): Columbus, Ind., Feb. 28-2, Edinburgh 3-5.

TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—Indefinite.

VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Logansport, Ind., 1, Kansas City, Mo., Feb. 27-5.

VIERNER OPERA (Emil Beria, mgr.): Milwaukee, Wis., Feb. 27-5.

WARD AND VOKES (E. D. Stair, mgr.): Jersey City, N. J., Feb. 28-5, Philadelphia, Pa., 7-12.

WIDOW JONES (G. L. Briggs, mgr.): Stockton, Cal., 1, Fresno 2, Porterville 3, Yuba City 4, Albuquerque, N. M., 7, Santa Fe 8, Las Vegas 9, Baton 10, Trinidad, Colo., 11, Rockyford 12.

WINE, WOMAN AND SONG (M. M. Thelie, mgr.): Los Angeles, Cal., Feb. 27-5.

WIZARD OF WISLAND (Eastern): Harry Scott, mgr.; Fulton, N. Y., 1, Chadon 3, Batavia 5, Lockport 4, Medina 7, Albion 8, Warsaw 9, Perry 10, Jamestown 12.

YANKIE PRINCE (The Cohan and Harris, mgrs.): Worcester, Mass., 4, 5.

MINSTRELS.

COHAN AND HARRIS (J. B. Isaacs, mgr.): Newark, N. J., Feb. 28-5.

DE RUE BROTHERS (Elizabethton, Tenn., 1, Abingdon, Va., 2, Marion 3, Wytheville 4, Christiansburg 5, Pulaski 7, East Bedford 8, Roanoke 9, Bedford City 10, Lexington 11, Staunton 12).

DOCKSTADER'S, LNU (J. H. Decker, mgr.): Philadelphia, Pa., Feb. 28-5, New York city 7-12.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 16—Indefinite.

FIELD'S (Al. G. Field, mgr.): Lansing, Mich., 1, Jackson 2, Battle Creek 3, Kalamazoo 4, So. Bend, Ind., 5, Aurora, Ill., 6, Davenport, Ia., 7, Burlington 8, Keokuk 9, Quincy, Ill., 10, Hannibal, Mo., 11, Moberly 12.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Sioux Center, Minn., 1, Grey Eagle 2, Bartrum 3, 4, Little Falls 5.

GUY'S NOVELTY (Mrs. A. L. Guy, mgr.): Lorain, O., Feb. 28-5, Elyria 3-5.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Chicago, Ill., Feb. 28-5, Milwaukee, Wis., 7-12.

AVENUE GIRLS (Lou Outlin, mgr.): Kansas City, Mo., Feb. 28-5, St. Louis 7-12.

BRIMMAN SHOW (Jack Singer, mgr.): Boston, Mass., Feb. 28-5, Springfield 7-9, Holyoke 10-12.

BIG REVIEW (Henry P. Dixon, mgr.): Wilkes-Barre, Pa., Feb. 28-2, Scranton 3-5, Albany, N. Y., 7-9, Troy 10-12.

BOHEMIANS (Al. Lubin, mgr.): Pittsburgh, Pa., Feb. 28-5, Washington, D. C., 7-12.

BON TONS (Weber and Rush, mgrs.): Boston, Mass., Feb. 28-5, New York city 7-12.

BOWERY (E. M. Rosenthal, mgr.): Providence, R. I., Feb. 28-5, Boston, Mass., 7-12.

BRIGADIERS (Wash Martin, mgr.): St. Louis, Mo., Feb. 28-5, Indianapolis, Ind., 7-12.

BROADWAY GAITY GIRLS (Louis J. Oberwath, mgr.): Paterson, N. J., Feb. 28-2, Jersey City 3-5, Boston, Mass., 7-12.

CENTURY GIRLS (John Moynihan, mgr.): St. Joseph, Mo., Feb. 28-5, Kansas City 7-12.

CHERRY BLOSSOMS (Maurice Jacob, mgr.): New York city Feb. 28-5, Newark, N. J., 7-12.

COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Philadelphia, Pa., Feb. 28-5, Newark, N. J., 7-12.

COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Newark, N. J., Feb. 28-5, Hoboken 7-12.

COZY CORNER GIRLS (Sam Robinson, mgr.): Scranton, Pa., Feb. 28-2, Wilkes-Barre 3-5, Paterson, N. J., 7-9, Jersey City 10-12.

CHACKELJACKS (Harry Leon, mgr.): New York city Feb. 28-5, Albany, N. Y., 7-9, Schenectady 10-12.

DAINTY DUCHESSES (Weber and Rush, mgrs.): Hoboken, N. J., Feb. 28-5, New York city 7-12.

DREAMLANDS (Isay Groda, mgr.): Louisville, Ky., Feb. 28-5, Cincinnati, O., 7-12.

DUCKLING (Frank Calder, mgr.): Brooklyn, N. Y., Feb. 21-5, New York city 7-12.

EMPIRE (Jess Burns, mgr.): Buffalo, N. Y., Feb. 28-5, Detroit, Mich., 7-12.

FADS AND FOLLIES (Chas. R. Arnold, mgr.): Brooklyn, N. Y., Feb. 21-5, New York city 7-12.

FASHION PLATES (Harry Montague, mgr.): Toronto, Ont., Feb. 28-5, Buffalo, N. Y., 7-12.

FAY FOSTER (John Grieves, mgr.): Cleveland, O., Feb. 28-5, Pittsburgh, Pa., 7-12.

FOLLIES (The D. C. (Barney Gerard, mgr.): Minneapolis, Minn., Feb. 28-5, St. Paul 7-12.

FOLLIES OF NEW YORK AND PARIS (Joe Hurlig, mgr.): Washington, D. C., Feb. 28-5, Wheeling, W. Va., 7-9, Columbus, O., 10-12.

FOLICULOUS LAMBS (T. C. Block, mgr.): Cincinnati, O., Feb. 28-5, Chicago, Ill., 7-12.

GAITY GIRLS (Pat White, mgr.): Baltimore, Md., Feb. 28-5, Philadelphia, Pa., 7-12.

GAY MASQUEADERS (Harry Hill, mgr.): Rochester, N. Y., Feb. 28-5, Schenectady 7-9, Albany 10-12.

GINGER GIRLS (Hurlig and Seamon, mgrs.): Wheeling, W. Va., Feb. 28-2, Columbus, O., 3-5, Toledo 7-12.

GIRLS FROM HAPPYLAND (Lou Hurlig, mgr.): Cincinnati, O., Feb. 28-5, Louisville, Ky., 7-12.

GOLDEN CROOK (Jacobs and Jorman, mgrs.): New York city Feb. 28-5, Brooklyn, N. Y., 7-12.

HASTINGS (Harry Hastings, mgr.): St. Louis, Mo., Feb. 28-5, Kansas City 7-12.

IMPERIALS (Bim Williams, mgr.): Detroit, Mich., Feb. 28-5, Chicago, Ill., 7-12.

IRWIN'S BIG SHOW (Philadelphia, Pa., Feb. 28-5, Baltimore, Md., 7-12).

IRWIN'S GIBSON GIRLS (New York city Feb. 28-5, Philadelphia, Pa., 7-12).

JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Indianapolis, Ind., Feb. 28-5, Louisville, Ky., 7-12.

JERRY LILIES (Wm. S. Clark, mgr.): Chicago, Ill., Feb. 21-5, Cleveland, O., 7-12.

JOLLY GIRLS (Richard Parton, mgr.): Philadelphia, Pa., Feb. 28-5, Scranton 7-9, Wilkes-Barre 10-12.

KENTUCKY BELLES (Robert Gordon, mgr.): Milwaukee, Wis., Feb. 28-5, Minneapolis, Minn., 7-12.

KICKERBOOKERS (Louis Robie, mgr.): Columbus, O., Feb. 28-2, Wheeling, W. Va., 3-5, Pittsburgh, Pa., 7-12.

LAVY BUCKLEERS (Harry Strauss, mgr.): Montreal, P. Q., Feb. 28-5, Toronto, Ont., 7-12.

LID LIFTERS (H. S. Woodhull, mgr.): Brooklyn, N. Y., Feb. 28-12.

LYRIC STOCK BURLESQUE (Ed. B. Franks, mgr.): Seattle, Wash.—Indefinite.

MAJESTICS (Fred Irwin, mgr.): Baltimore, Md., Feb. 28-5, Washington, D. C., 7-12.

MARATHON GIRLS (Phil Sheridan, mgr.): Omaha, Neb., Feb. 28-5, Minneapolis, Minn., 7-12.

MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Springfield, Mass., Feb. 28-2, Holyoke 3-5, New York city 7-12.

MERRY MAIDENS (Harry Hedges, mgr.): St. Paul, Minn., Feb. 28-5, St. Joseph, Mo., 10-12.

MERRY WHIRL (Louis Epstein, mgr.): Milwaukee, Wis., Feb. 28-5, Chicago, Ill., 7-12.

MISS NEW YORK (J. E. Kappen, mgr.): Philadelphia, Pa., Feb. 28-5, Wilkes-Barre 7-9, Scranton 10-12.

MORNING, NOON AND NIGHT (Walter Hemberg, mgr.): Newark, N. J., Feb. 28-5.

MURDER IN KIDGEE (Chas. Edwards, mgr.): Philadelphia, Pa., 7-12.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Kansas City, Mo., Feb. 28-5, Omaha, Neb., 7-12.

QUEENS OF THE JARDIN DE PARIS (Toledo, O., Feb. 28-5, Detroit, Mich., 7-12).

REVERE BEAUTY SHOW (Al. Reeves, mgr.): Pittsburgh, Pa., Feb. 28-5, Buffalo, N. Y., 7-12.

RENTE-SANTLEY (George Leavitt, mgr.): Chicago, Ill., Feb. 28-5, Cincinnati, O., 7-12.

BLAZED BOUNDERS (Dave Kraus, mgr.): Chicago, Ill., Feb. 28-12.

RICE AND BARTON'S (Chas. Barton, mgr.): Toronto, Ont., Feb. 28-5, Rochester, N. Y., 7-12.

ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Louisville, Ky., Feb. 28-5, St. Louis, Mo., 7-12.

ROSE HILL (Rice and Barton, mgrs.): Schenectady, N. Y., Feb. 28-2, Albany 3-5, Boston, Mass., 7-12.

ROSE SYDELL (W. S. Campbell, mgr.): New York city Feb. 28-5, Philadelphia, Pa., 7-12.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Buffalo, N. Y., Feb. 28-5.

SAM DEVERE (Louis Starks, mgr.): Albany, N. Y., Feb. 28-2, Troy 3-5, Jersey City, N. J., 7-9, Paterson 10-12.

SAM SCHREINER'S (Morris Weinstein, mgr.): Albany, N. Y., Feb. 28-2, Schenectady 3-5, New York city 7-12.

SAM T. JACK'S (Will Boehm, mgr.): Chicago, Ill., Feb. 28-5.

SHERADERS (James Weedon, mgr.): Detroit, Mich., Feb. 28-5, Chicago, Ill., 7-12.

STAR AND GARTER (Al. Nathan, mgr.): Minneapolis, Minn., Feb. 28-5, Milwaukee, Wis., 7-12.

STAR SHOW GIRLS (John T. Baker, mgr.): Boston, Mass., Feb. 21-5, Troy, N. Y., 7-9, Albany 10-12.

TIGER LILIES (W. N. Drew, mgr.): Washington, D. C., Feb. 28-5, Baltimore, Md., 7-12.

TOWN TALK (Barney Gerard, mgr.): Jersey City, N. J., Feb. 28-2, Paterson 3-5, New York city 7-12.

TROCADEROS (C. H. Waldron, mgr.): Cleveland, O., Feb. 28-5, Columbus 7-9, Wheeling, W. Va., 10-12.

UMPIRE (Chas. Donoghue, mgr.): Troy, N. Y., Feb. 28-5, Albany 3-5, Montreal, P. Q., 7-12.

VANITY FAIR (Harry Hill, mgr.): New York city Feb. 28-5, Providence, R. I., 7-12.

WASHINGTON SOCIETY GIRLS (L. Watson, mgr.): Boston, Mass., Feb. 28-12.

WATSON'S BURLESQUERS (W. H. Watson, mgr.): Brooklyn, N. Y., 1-13.

WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Cleveland, O., 7-12.

YANKIE DOODLE GIRLS (Sol Myers, mgr.): New York city Feb. 28-5, Brooklyn, N. Y., 7-10.

CIRCUSES.

I X L RANCH WILD WEST (Roy Chandler, mgr.): Sao Paulo, Brazil, Feb. 21-3, Rio de Janeiro 4-14.

MISCELLANEOUS.

BAKOOT AMUSEMENT SHOW (Columbus, O., Feb. 28-5).

DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Bedford, Ind., Feb. 28-5, Crawfordsville 7-12.

FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Greenville, Mich., 1, Lansing 2, Battle Creek 3, Kalamazoo 4-7, Battle Creek 8, Howard City 9, Sherwood 10, Ann Arbor 11, Lansing 12.

GILPIN'S HYPNOTIC COMEDY (G. H. Gilpin, mgr.): Detroit, Mich., 1-5, Manistota 7-20.

HOLMES, RUFON (Daniel Frohman, mgr.): New York city Jan. 9—Indefinite.

NEWMAN THE GREAT (Hypnotist): Glasgow, Mont., 1, 2, Culbertson 3-5, Williston, N. D., 7-9, Minot 10-12.

LEONARD AMUSEMENTS (W. B. Leonard, mgr.): Gloversville, N. Y., Feb. 21-5, Stamford, Conn., 7-10.

LITCHFIELD, NEIL TRIO (Neil Litchfield, mgr.): 2, Sabula 3, Osceola 4, Menominee, Wis., 5, Pekin, Ill., 7, Plattsburg 8, Cornell 9, Shelby, Mich., 11.

NORWOODS, THE (W. H. Rice, mgr.): Danville, Va., Feb. 28-5.

POWERS' HYPNOTIC SHOW (Frank J. Powers, mgr.): Saginaw, Mich., 1, Onaway 7-9, Cheboygan 10-12.

RAYMOND GREAT (Maurice F. Raymond, mgr.): Edinburg, Scot., Feb. 28-5.

SMITH (Alber, J. Smith, mgr.): Fairview, Ill., Feb. 28-2, Agawack 3-5.

THURSTON, HOWARD (Dudley Meadow, mgr.): St. Paul, Minn., Feb. 27-5, Minneapolis 6-12.

VANDERBOLD, GREAT (Pt. Smith, Ark., Feb. 28-5).

WALDEN (S. Worden, mgr.): Langley, S. C., 1, Greyscourt 2, Bevard, N. C., 3, Bryson City 4.

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